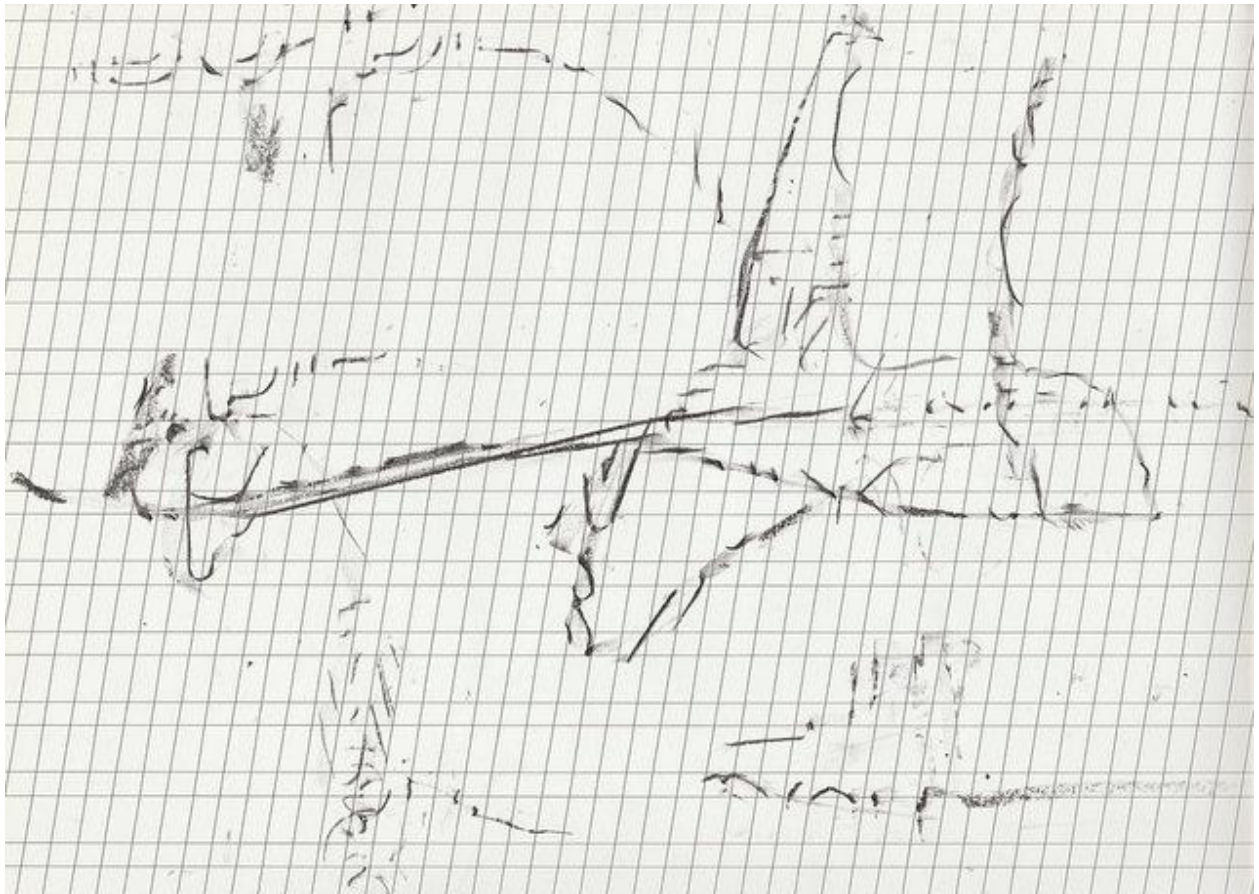


Six Months Aint No Sentence
2016
Jim Leftwich

Book 175

|||||

06.18.2016





Philpott Lake 05.28.2016

Crookes tube

Crookes tube \ˈkrōks ˈt(y)ūb\

PHYSICS. A high vacuum tube having a sealed electrode at each end. The electrodes are connected to an external source of high voltage and the discharge between the electrodes is used to study the properties of cathode rays.

He discovered cathode rays as a result of his experiments with Crookes tubes.

...crossing over between two paired chromosomes, resulting in new combinations of genes. This process is important in genetic recombination and has unique effects on the inheritance of traits.

...cross-pollination of many flowers.

...cross section of a tree trunk.

...cross-pollination of many flowers.

...cross-pollination of many flowers.

...cross-pollination of many flowers.

...cross-pollination of many flowers.

...cross-pollination of many flowers.

...cross-pollination of many flowers.

...cross-pollination of many flowers.

...cross-pollination of many flowers.

...cross-pollination of many flowers.

...cross-pollination of many flowers.



CROSS SECTION

Handwritten signature in purple ink.

Jim Leftwich
525 10th St SW
Roanoke, VA 24016 USA

JUN 03 2016

[Handwritten signature]

COUNTERGLOW



[Handwritten signature]



CRAB NEBULA

[Handwritten signature]

Guest Check

| SERVER | TABLE | GUESTS | CHECK NUMBER |
|-------------------------|-------|--------|--------------|
| | | | 4567-44 |
| 1 BCBW/OR OR | | | |
| Send to Alexis | | | |
| William | | | |
| Holiday Inn | | | |
| Rte 29 TAX | | | |
| FD TOTAL 6.02 | | | |



APR 0600

ONOMY. A cloud of gases with the outline of the constellation Taurus. It is now identified as a supernova whose occurrence was recorded in 1054.

The CRAB NEBULA appears as a faint

cracking \ˈkrak-ɪŋ\ n.

CHEMISTRY. A process used to break large hydrocarbon molecules into smaller molecules and compounds of crude oil into hydrocarbon compounds of crude oil. The process utilizes a catalyst.

CRACKING process used to break large hydrocarbon molecules into smaller molecules and compounds of crude oil into hydrocarbon compounds of crude oil. The process utilizes a catalyst.

cranial the skull or the part of the skull covering the brain.

CRANIAL nerves are completely sensory, while others are both sensory and motor as well as sensory fibers.

cranial

effect of an

g-forces are the same

osite the sun, it from small

graphed with

together in a share one or

een each of

led together

e, it is prob-

JUN 9 8 2016

jim leftwich
525 10th st sw
roanoke va 24016 usa



COTANGENT
(Graph of)

Handwritten notes in pink ink:
 $\cot A = \frac{1}{\tan A}$
 $\cot A = \frac{\cos A}{\sin A}$



Handwritten letter 'e' in pink ink on a pink rectangular background.



Handwritten signature in pink ink.

Guest Check

| SERVER | TABLE | GUESTS | CHECK NUMBER |
|--------------|-------|--------|--------------|
| | | | 4567-37 |
| 1 Ceynow/FF | | | |
| Vincent | | | |
| 296-5501 | | | |
| Best Western | | | |
| Mt Vernon | | | |
| FD | | | |
| TAX | | | |
| TOTAL | | | 5.55 |



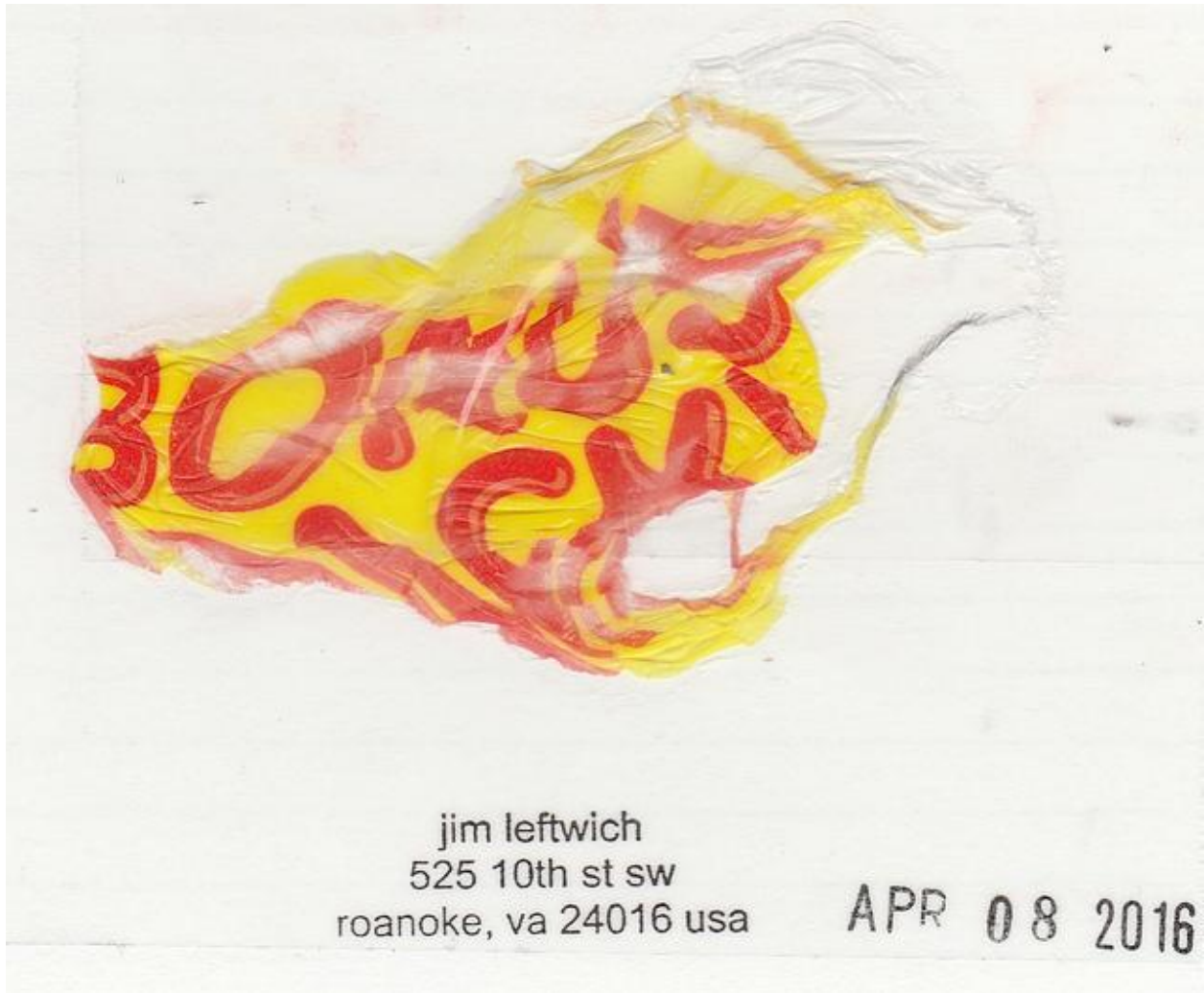
jim leftwich
25 10th st sw
va 24016 usa

JUN 04 2016



jim leftwich
525 10th st sw
roanoke, va 24016 usa

'JUN' 04 2016'



|||||

(no subject)

Inbox
x

billybobbeamer@aol.com

Jun 12 (6 days ago)
to me
quite a tour
a real pull-connection
glad you brought up his name again
[he gives restorers nightmares

this of course is just 1 of many sites w/ his work

have not investigated claim on artnet that roth worked w/fluxus, later saying they were a bunch of no talents.
not up to it rt. now
but that could be a long & interesting contextual investigation & discussion

<http://www.moma.org/collection/artists/5042?direction=fwd&locale=en&page=2>

Jim Leftwich <jimleftwich@gmail.com>

Jun 12 (6 days ago)
to Bill
he definitely worked with the European fluxus group in the early 60s. he didn't like Maciunas. he worked with Brecht, Spoerri, Emmett Williams and Robert Filliou, and he had work in the seminal fluxus book, An Anthology, edited by Mac Low and La Mont Young. i don't think he ever considered himself a member of the group.
this "poetry machine" was his contribution to An Anthology:
<http://www.medienkunstnetz.de/works/black-page-with-holes/>

some critics say he invented the artist book. whether or not that's true doesn't much matter to me, he definitely made a lot of really interesting books.

eg
"Little tentative recipe: PRINT until you cant stand it anymore or [until] you dont want anymore, take away, for binding for instance, the sheets which the machine cannot take anymore (torn, wrinkled, or beautiful according to someone's taste), dont throw anything away"

<http://artistsbooksandmultiples.blogspot.com/search/label/Dieter%20Roth>

i love this one
<http://artistsbooksandmultiples.blogspot.com/2012/02/dieter-roth-daily-mirror.html>

billybobbeamer@aol.com

Jun 12 (6 days ago)

to me

thanks for the additional info.

i will check it out

Jim Leftwich <jimleftwich@gmail.com>

Jun 12 (6 days ago)

to Bill

you'll like some of it i'm sure

billybobbeamer@aol.com

Jun 12 (6 days ago)

to me

easy to see ties with many of us

not liking machunis back in the day would [almost] be the equivalent of

not liking fluxux.

i dig the the books

what i see in the latter as disassembled pop art

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>

To: Bill Beamer <billybobbeamer@aol.com>

Jim Leftwich <jimleftwich@gmail.com>

Jun 12 (6 days ago)

to Bill

here is Emmett Williams on some of the differences between European and New York fluxus.

<http://colophon.com/umbrella/emmet.html>

It was because of receiving a letter one day in Darmstadt, where I was living, from La Monte Young and he was saying he had seen some of my writings and drawings in a German book called *Movens* (1959) and he wanted to know if he could use some of this material for a magazine they were preparing called *Beatitude*, and I said yes, and all things developed from there. I did have a letter from La Monte that there was this strange guy named Maciunas who was coming to Europe, trying to escape some bad debts, and that he would look me up and talk about performance and things like that. His letters to me are all in the Getty now because of the Jean Brown Collection. Suddenly, there came George Maciunas, and he had heard about my

work, and the work of Robert Filliou, Daniel Spoerri, and Dieter Roth, who were all good friends of mine, and Jean Tinguely and so on and so on. Eventually, in September 1962, that was Wiesbaden and that was the beginning of Fluxus as performance festival. It was simply performance. And of course, there were 14 concerts in Wiesbaden and then Paris, and then Copenhagen (1962) and in early 1963 we went to Dusseldorf for a series of concerts and that was when Joseph Beuys joined the club.

What distinguished me was that I belonged to the European faction, because my friends were Europeans, and soon after Dusseldorf, George Maciunas went back to the United States and started the Fluxus thing in the United States. Alison and Dick had been visiting from Turkey and so that's how I got to know them in Wiesbaden. I remained in Europe, and Fluxus became something very important in Europe, much more so than in America, thanks to Beuys, Vostell, Renée Block and other people who believed in Fluxus in a much more serious way than in the United States. These were very accomplished artists, and they were involved in Fluxus and people took note. They explained what Fluxus was, different from what I thought or what Dick thought, and it remains a very very European phenomenon. George was Lithuanian-born himself and had spent the first part of his life in Europe, shaped by these things. He was the "immigrant boy".

Was the transition in New York, in the heart of AbEx and Pop Art, the reason that Fluxus could not grab on with such competition.

No, no one called himself or herself a Fluxus artist in New York who could match a Vostell or a Beuys or a Kopke or others who remained in Europe and had an entirely different approach. People who made Fluxus created a glorious scene in Europe--Eric Anderson, Kopke, and we did not come out of nowhere, because we had been doing things. My Opera was first done in the 1950s, and so much of my work was done before Fluxus. I knew Vostell, Spoerri, Beuys, Filliou, Ben Patterson and Nam June before there was a Fluxus. I remember meeting in Milano before Fluxus went to the Biennale in the early 1990s and Gino di Maggio asked, "How did Fluxus change your work and your life?" Oh, Ben Vautier said this happened and this happened, and I just said, I saw you Ben Vautier in London before Fluxus and you were doing the same things before Fluxus and after Fluxus. When George said, Let there be Fluxus, we didn't change our ways and do something else. He gave us a forum so that we could come together and do things.

billybobbeamer@aol.com

Jun 13 (5 days ago)

to me

the issues are always more complex, speaking as 1 who investigated, coordinated and--whatever... a ton or so of complex familial/ social issues.

from artnet

I was watching a videotape of Robert Craft talking about Stravinsky. After Stravinsky had died, Craft goes into Stravinsky's studio and he plays a chord on the upright piano. It's totally out of tune, totally. And I thought, of course, Stravinsky's dead, nobody's gone in and tuned the piano. Craft says that Stravinsky didn't care whether his piano was tuned or not. Now, then my mind went to the chord in *Orpheus* which is two trombones, B and C's semi-tone, and then B-B-B octaves, F, B. That's the sonority—C-B-B-B-F-B— and no one in a million years would have chosen that sonority; it's so beautiful. It doesn't make sense. I'm thinking that Stravinsky used the out of tune piano to give him the idea. I mean, it could be that it was a C major chord out of tune, the C's have slipped to B's, because the B is the leading tone, the F is the subdominant. It may have generated those wonderful sonorities.

withd oviolir
those he slipped
in its is

cla somethmer
imitstr
car alltp
are a garage guru
bhav between
either thaf
compose

ant brl
shocking once
say it
with a piano

than
could
many fap
with flapping severs
sever the will
until

to the moonfragment again
as stored in thought

to the
moon fragment
and back again
as
stored in tlougght

to the moon
fragment-again
as stored in
tloughht

deci orches
would sitting rote

for ensemble

were ill-ha
at
at that

propar
thep

frequencies speem

to be the eye
and a moon-rock,
to misuse my
self as an
analogy,
that's easy

what rworke
in a pea
oits sit
theh
hav spaas
spaat
spaaaar

the soup, theoretically

therefore upon
the baseball at night

more pie-to-do

than some

nearer laq
lag
the sdescrip
was ssome
recorc descr
l
descriptior
compose sucl
tha
frieth
percolates rusted imaginations

interroga two r two
eye-ratic
digave-not
the hope lofelt

each other O
oO oO oooooo O o ooO ooo
o000 o oO O o ooo00 o00
o O o o oo o ooo0o000ooo
oO oOo 0000
o O oO o ooO o o0o00000 oO
oo000 000000 oO ooo00o O
ooo000 oO 00000 o

character t
it w
it w
it f
tho carloft
invol Eliot
more upon abec hallu
veb coat
you who uncork
the probabilities
of Croatan
naturally tha lore

mythic foaming
forth
curse the soup
and wonder

wander

curse the soup
and wander

happe born 1 th structures
this v can cultun
the hn nh hnh
prob participatirn
so-sound
witl peculia
evep startled 19

af
to
a
later
text

inte the ta didn't hoh
alway away a uniqu
cat-radio witbh
childreia
thatt perforr
athat eperfor
eatha neperfo
radio cheese thigh
these o60iep
for in o w hax

bbeco composi we
condoom as feht
historical calion
the long canals
of Text

fort fires tland
cencerpt
illx th afoem
grains hovering sky
ridden dance
feathurth-char
main th nota int

comp develo
lab-continuu

musl environm hig

generationom abstrad
also 20 to ine
sounc-hi
ofi stocl at l
l l l l l ll ll l
dimenm
transths ache

piano gradual
spring of feathers

ipiano
vpiano
npiano
epiano
fpiano
gpiano
upiano
opiano
spiano
tpiano
hpiano

possible-yourself

muchwhere
theby andlike
platopiano
of states the same
purring hat
deep opens tones
deepopens tones
deep openstones
deepopenstones

d eep ope n st o ne s
d e e p ope ns t o n e s
d e e p o p e n st o n e s

d e e d eep ope n st o ne sp
o p e n st o n e s d e e p de
ep ope n st o ne sope ns t on
e sd eep ope n d eep ope ns
t o ne sst o ne sd eep ope n

d e e p o d e e p ope ns t o n
e s p e n st o n e s d e e p o
pe ns d e e p ope ns t o n e s
t o n e sd eep d e e p ope ns
t o n e s ope n st o ne sdeepo

d e e p o p e d e e p o p e n s
t o n e s n st o n e sd e e p o
pe ns t o d e e p o p e n st on
e s n e s d eep ope n sd e e p

o p e n s t o n e s t o n e s t o n

d e e p o d e e p o p e n s t o n
e s p e n s t o n e s d e e p o
d e e p o p e n s t o n e s p e n s t
o n e s d e e d e e p o p e n s t o o
n e s p o p e n s t o n e s e s d e o n n

d e e p o p e n s d e e p o p e n s t
o n e s t o n e s d e e p o p e n d e
e p o p e n s d e e p o p e n s t s t o
n e s d e e p o p d e e p o p e n s t o
n e s e n s t o n e s d e e o n e e p

acomunic
poste kofa
demonstratie intervention
approxp cajau
whin grood
the exigloo figs
infrastructux-image
ana arc tamb relay
relaxed and diameters
detour rupturing
the years
soundplant
flowering priw
December

storm tongue glue acommunic
poste kofa bells sun wrap
demonstratie intervention
approx cajau soulwide
whin grood ashes scrim
the exigloo figs moss
infrastructux-image Moses
ana arc tamb relay chickens
relaxed and diameters silver
detour rupturing threading
the years curled moral fog
soundplant art bang catfish
flowering priw endless
December bordering sweat

storm tongue glue levels
poste kofa bells textual wrap
scheme intervention
approx lexical soulwide
whin grood everyday scrim
the sentence figs moss
sonorous image Moses
linguistic arc tamb relay chickens
relaxed artificial diameters silver
detour semantic threading
the years imaginary moral fog
phonemes art bang catfish
flowering fragments endless
gestures bordering sweat

second tongue glue acommunic
departure kofa bells sun wrap
exemplify intervention

variations cajau soulwide
radio grood ashes scrim
scripted exigloo figs moss
textimage permutations
unorthodox arc tamb relay chickens
oeuvre and diameters silver
gathered rupturing threading
curved years curled moral fog
training art bang catfish
electro-acoustic priw endless
techniques bordering sweat

storm acommunic tongue glue
wrap poste kofa bells sun
intervention demonstratie
approx soulwide cajau
whin scrim grood ashes
moss the exigloo figs
infrastructux-Moses image
chickens ana arc tamb relay
relaxed silver and diameters
threading detour rupturing
the fog years curled moral
catfish soundplant art bang
flowering endless priw
December sweat bordering

storm tongue glue order acommunic
poste kofa bells sun stark wrap
demonstratie coherent intervention
approx cajau iconic soulwide
whin grood ashes activities scrim
the exigloo figs signifying moss
infrastructux-image connotes Moses
ana arc tamb relay jumping chickens

relaxed and diameters dancing silver
detour rupturing strutting threading
the years curled moral gestural fog
soundplant art bang letteral catfish
flowering priw scores endless
December bordering critics sweat

storm periodic tongue glue acommunic
poste musical kofa bells sun wrap
demonstratie various intervention
approx conveyed cajau soulwide
whin conventions grood ashes scrim
the distinct exigloo figs moss
infrastructux-voices image Moses
ana constellations arc tamb relay
chickens relaxed and diameters silver
detour visual rupturing threading
the verbal years curled moral fog
soundplant accentuated art bang cat
fish flowering graphic priw endless
December typography bordering sweat

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

Marcus Boon: What are the implications of Just Intonation for the music of the future? It opens up a vast territory that simply hasn't been looked up, but beyond saying that, I don't know what to ... expect ...

Catherine Christer Hennix: Are you familiar with the Notre Dame School and Leoninus? If you go back and study that music, you will find that it was spectacular. You must understand that these were the people that introduced the first drones in the Notre Dame Cathedral - the big

|||||

text-sound composition "language levels"

2 The phonetic level Phonemes, morphemes, fragments of "real" words, fragmentation of words in small parts, letterism in various forms, artificial phonemes, etc.

4 Limited linguistic material All sorts of linguistic minimalism, compositions with very limited word material, "real" words which are combined with respect to their sounding/sonorous expressive potential.

6 Complex text-sound compositions Works which are based on complex, compound texts with or without electroacoustic processing, with or without integrated sound effects – or not, and with added musical ready-mades (Fahlström, Hodell, et al.)

|||||

storm tongue glue levels
tongue poste kofa bells textual wrap
glue scheme intervention
storm approx lexical soulwide
tongue whin grood everyday scrim
glue the sentence figs moss
storm sonorous image Moses
tongue linguistic arc tamb relay chickens
glue relaxed artificial diameters silver
storm detour semantic threading
tongue the years imaginary moral fog
glue phonemes art bang catfish
storm flowering fragments endless
tongue gestures bordering sweat

second tongue lue acommunic
departure kofa ells sun wrap
exemplify ntervention
variations ajau soulwide
radio grood shes scrim
scripted xigloo figs moss
textimage ermutations
unorthodox arc amb relay chickens
oeuvre and iameters silver
gathered upturing threading
curved years urlled moral fog
training art ang catfish
electro-coustic priw endless
echniques bordering sweat

storm acomglue munic tongue glue
wrap poste koglu fa bells sun
intervenglu tion demonstratie
approx soulglue wide cajau
whin scrim gglue rood ashes

moss the exigglue loo figs
infrastructux-Mglue oses image
chickens ana arglue c tamb relay
relaxed silglue ver and diameters
threading detoglue ur rupturing
the fog yearglue s curled moral
catfish soundpglue lant art bang
flowering endlglue ess priw
December sweat bglue ordering

torm ongue glue order acommunic
oste ofa bells sun stark wrap
emonstratie oherent intervention
pproxp ajau iconic soulwide
hin rood ashes activities scrim
he xigloo figs signifying moss
nfrastructux-mage connotes Moses
na rc tamb relay jumping chickens
elaxed nd diameters dancing silver
etour upturing strutting threading
he ears curled moral gestural fog
oundplant rt bang letteral catfish
lowering riw scores endless
ecember ordering critics sweat

stern periodic tongue glue acommunic
peste musical kofa bells sun wrap
demonstratie various intervention
apprexp conveyed cajau soulwide
whin eonventions grood ashes scrim
the distinct exigleo figs moss
infrastructux-veices image Moses
ana censtellations arc tamb relay
chickens relaxed and diameters silver
deteur visual rupturing threading

the verbal years curled meral fog
seundplant accentuated art bang cat
fish flowering graphic priw endless
December typography bordering sweat

storm tongue glue levels
tongue poste kofa bells
textual wrap glue scheme
intervention tongue
gestures bordering sweat
storm approx lexical
soulwide tongue whin grood
everyday scrim glue the
sentence figs moss tongue
the years imaginary moral
fog glue phonemes art bang
catfish storm flowering
fragments endless storm
sonorous image Moses tongue
linguistic arc tamb relay
chickens glue relaxed
artificial diameters silver
storm detour semantic threading

second tongue lue acommunic
departure kofa ells sun wra
p exemplify ntervention var
iations ajau soulwide oeuvr
e and iameters silver gathe
red upturing threading curv
ed years urled moral fog tr
aining art ang catfish elec
tro-coustic priw endless ec

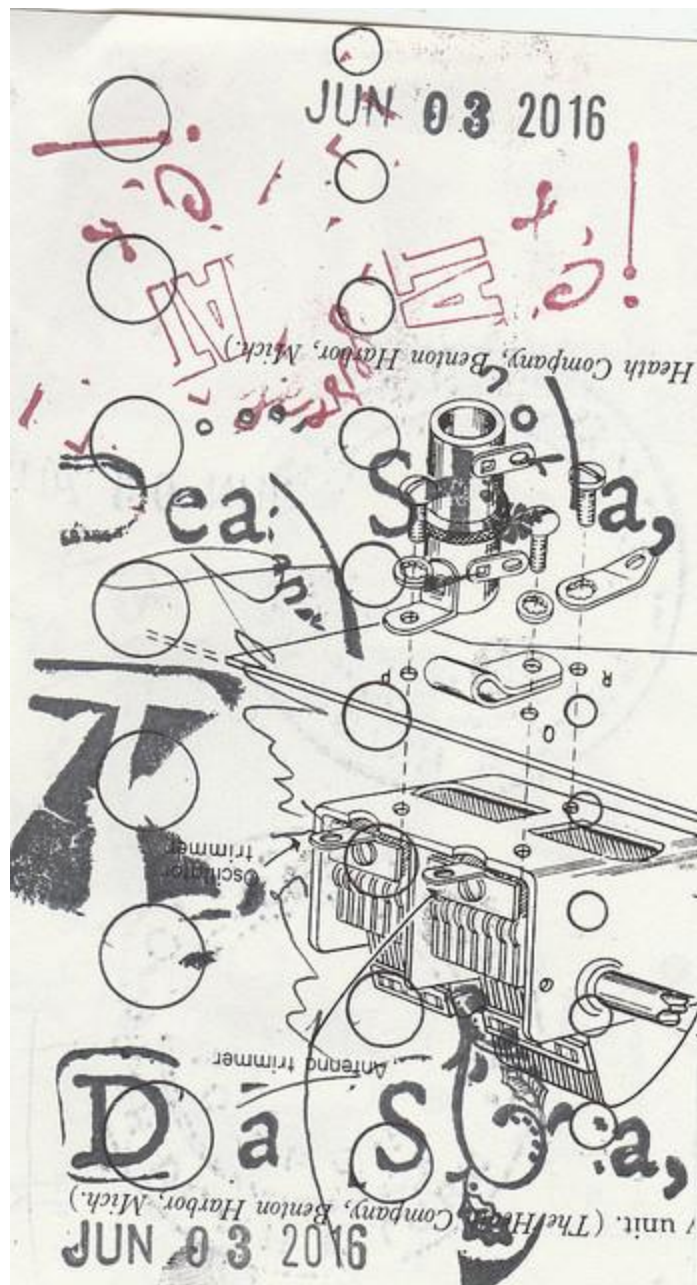
hniques bordering sweat rad
io grood shes scrim scripture
d xigloo figs moss textimag
e ermutations unorthodox ar
c amb relay chicke chickens

storm acomglue munic glue glue
wrap poste koglu fa sun sun
intervenglue demon demonstratie
approx soulglue cajau cajau
whin scrim gglue ashes ashes
moss the exigglue figs figs
infrastructux-Mglue image image
chickens ana arglu c relay relay
relaxed silglue ver dia diameters
threading detoglu rupt rupturing
the fog yearglu s moral moral
catfish soundpglue lant bang bang
flowering endlglue priw priw
December sweat order ordering

06.19.2016







surfaces being soldered to be accomplished. *Wetting* is a term used to designate that solder is penetrating a surface to molecular depth.

8.3 MECHANICAL AND ELECTRICAL CONNECTION

MECHANICAL CONNECTION

When a wire is to be soldered to a terminal or to another wire, a tight mechanical connection should be accomplished first. Solder alone is not sufficient to support any appreciable weight, nor strong enough to withstand the stress of gravitational forces.

A wire lead is *wrapped* around a terminal to accomplish the mechanical connection. When two wires are joined together (without the aid of a tie point), they are said to be *spliced*. Splicing is primarily a mechanical engagement. The *hook splice* is a simple method of splicing. Such a splice is illustrated in Fig. 8.5.

by the rectifiers while in use. Some rectifiers are quite small, others considerably large, but all can be held in the hand. Power rectifiers are shown in Fig. 1, 13-1, 13-3, and 13-4. A stud



Semiconductors for rectification in power supplies. (a) Heavy-duty power rectifier mounting. (b) Top-hat power rectifier.

Dea: S1: a,

JUN 03 2016



36 Point

athle
effort comes in g
loss the pain, co
oy, hope and fra
wens faced in a
e all he wanted
compete.
at knocks the m
o a silver med
156
ABCDEFGHIJ
KLMNOP
QRSTUVWXYZ
abcde fghijkl
mnopq rstuv
wxyz

18 Point



Fig. 9-3 Requirements for

should be
ing. All oil,
removed.

ES
on resistors
ser, as illustr

Jim leftwich
525 10th st sw
roanoke, va 24016 usa

APR 12 2016

transition elements

to, connect it in some way, and then transmits it to another system.

A microphone is a **TRANSducer** that converts **electrical energy** supplied by sound waves.



transformer (tranz-'for-mär) n.

ENGINEERING. A device that changes the voltage of an alternating electrical current. A transformer contains no moving parts and in its simplest form is made of two coils of wire (primary and secondary) that are insulated from each other. Alternating current in the primary coil induces a current in the secondary coil. A transformer may also be a device that transfers electrical energy from one circuit to another without an actual electrical connection between them.

Most **electric trains** have a **TRANSFORMER** to reduce the voltage of the house current to the voltage at which the train motor operates.

transfusion (tranz-'tyü-zhün) n.

MEDICINE. The introduction of whole blood or plasma directly into the bloodstream.

A **TRANSFUSION** is sometimes necessary in treating shock.

transistor (tranz-'is-tör) n.

ENGINEERING AND PHYSICS. A small, solid object used to control, amplify, or control and amplify small electrical currents and commonly used in radios instead of an electron tube. It utilizes a semiconductor, such as germanium or silicon, to change its conductivity; see **semiconductor**.

A **TRANSISTOR** uses less power, produces less heat, takes up less space and produces less static than does an electron tube.

transit ('tranz-'s-at) n.

1. **ASTRONOMY.** The crossing of a celestial body over the meridian of a specific location; also, the passage of a celestial body across the field of a telescope; also, the passage of a celestial body across the disk of a larger celestial body. 2. **ENGINEERING.** A deviation surveying to measure vertical and horizontal angles; see **traverse**.

The stars make a **TRANSIT** every 24 hours and 56 minutes, while the moon makes a **TRANSIT** at intervals of approximately 24 hours and 50 minutes.

transition elements (tranz-'is-'shün 'ol-'ä-mänts)

CHEMISTRY. A group of metallic elements with atomic numbers 23 through 31, 40 through 48 and 72 through 81 inclusive. They include such elements as iron, silver, copper and chromium.



Jim Leftwich
525 10th St SW
Roanoke, VA 24016 USA

APR 12 2016



Joseph Clay residence, a saltbox house, Guilford, Conn., c. 1670.
Royal Academy

As families grew both in size and in prosperity, it became traditional to move the kitchen out of the hall into a lean-to construction at the back of the house. The pitched roof was then extended downward over the new kitchen, creating the characteristic long-in-back silhouette that gave the house its name. Late in the 17th century the lean-to was often included as part of the original design of a house. Well-preserved saltbox houses can still be seen in New England.

saltcellar, also called **SALT**, receptacle for table salt, usually made of metal or glass. A large and elaborate standing saltcellar was



English saltcellar, silver gilt, 1592-93, in the Victoria and Albert Museum, London.
By courtesy of the Victoria and Albert Museum, London; photograph, A.C. Cooper

the centrepiece of the medieval and Renaissance table. Medieval inventories record fantastic saltcellars, incorporating figures of human beings and animals, some late examples of which survive; the earliest existing standard type, however, consists of late 15th-century spoon-shaped bowl-shaped saltcellars, which were superseded in the 16th century by pedestal- or drum-shaped saltcellars, such as the Vivian Salt (Victoria and Albert Museum, London). The small English bowl saltcellars of the late 16th century reflect a trend toward smaller saltcellars that, by the late 17th century, had produced a low, bowl-shaped or polygonal trencher saltcellar for individual use. Eighteenth-century saltcellars were bowl-shaped and set on legs; late in the century they were pierced and supplied with blue glass liners. The earliest known salt spoons date from the first half of the 18th century.

Salten, Felix, original name **SEGMUND SALZMANN** (b. Sept. 6, 1869, Budapest—d. Oct. 8, 1945, Zürich), Austrian novelist and journalist, author of the children's classic and allegory *Ramli*, a sensitively told subjective story of the life of a wild deer.

He lived in Vienna until, as a Jew, he was forced to flee in 1939; he then settled in Switzerland. As a self-taught young writer, he was befriended by Hugo von Hofmannsthal, Arthur Schnitzler, and Hermann Bahr. A journalist from 1918, he became an influential theatre critic.

Ramli (1923), the book that brought him international fame, is a realistic, although anthropomorphized, account of a deer from his birth to his final role as a wise and tough old denizen of the forest, struggling with dignity to survive against his chief enemy, the hunter. The close parallel between the fawn "becoming a man" and a human child "becoming a beast" gives *Ramli* back its moral overtones. In 1934 Salten published another popular children's book, *Florian, the boy on a stallion*, the tale of a boy who disappears whose wife is reduced to pulling a coach after World War I.

Saltillo, capital of Coahuila state, northern Mexico, lying on the northern edge of the great central plateau at an altitude of 5,246 m (17,539 ft). It has a clear, dry, healthful climate that has made it a summer resort. Although it was the first Spanish settlement (1565) in the region, then part of the province of Nueva Vizcaya, Saltillo has few colonial buildings; but its 18th-century cathedral is the best example of its type in northern Mexico. The city is a commercial, communications, and manufacturing center, producing woollen fabrics, knitted goods, and flour. It has long been famous for its handwoven serapes. Gold, silver, lead, zinc, copper, iron, and coal are mined nearby. The Autonomous University of Coahuila was established in Saltillo in 1957. The major railroad and highway leading from Piedras Negras to Mexico City via Monterrey pass through Saltillo. Pop. (1980) 240,937.

Salto, department, northern Uruguay, bounded on the west by Argentina. The rolling hills, part of the Cuchilla (hills) de Haedo, and rocky mountains of the department, which has an area of 5,468 sq mi (14,163 sq km), are well suited for pasture, and cattle and sheep ranching are extensive. Orange and sugarcane production is also important; citrus groves stretch for about 20 mi (32 km) around the capital, Salto (q.v.), and its vicinity are considered the best in Uruguay. Salto also grows corn (maize), wheat, alfalfa, soybeans, flax, grass crops, potatoes, and strawberries. In Salto most of the highlands are wooded with pine, quebracho, algarrobo, urunday, and guayacan. Medicinal herbs (sarsaparilla and ginseng) and felchichens (used in medicine) also grow there. Shallow lagoons along the Uruguay River, which forms Salto's western boundary, and the Rio Negro, which traverses the department, linking it with the riverine cities, Tacuarembó and Montevideo. Pop. (1975) 103,074.

A list of the abbreviations used in this volume is at the end of this volume.

Salto, capital, Salto department, northwestern Uruguay, situated on the left bank of the Uruguay River across from Concordia, Argentina. Now Uruguay's second largest city, (after Montevideo), Salto is the terminus for rivercraft. Import supplies northwestern Uruguay and parts of the Brazilian State of Rio Grande do Sul. Wine production and orange-drink bottling, both using locally grown fruits, and meat processing are notable among

Salto's industries. Pueblo Nuevo, a new suburb north of the city, has large shipyards. Branch of the Faculty of Agriculture of the



Monument to José Gervasio Artigas, the Uruguayan national hero, with the cathedral in the background, Salto, Uruguay.
Peter L. Gould

National University is located in Salto. Salto has a television station and is linked to other riverine cities, to Tacuarembó, and to Montevideo by rail, by the river, and by air service. Pop. (1975) 71,000.

Salto del Guairá, town, capital of Canes del Guairá department, eastern Paraguay, situated on the right bank of the Paraná River at the Brazil-Paraguay border. Salto del Guairá was the site of one of the earliest colonial settlements in Paraguay. Claudio Real, established in 1539 by Pedro Díaz de Melgarejo. The original settlement was abandoned in the 17th century. The current town is linked by bridge to the Brazilian port city of Guairá and is centre of international trade. The local economy is based on the cultivation of Yerba mate (Paraguayan tea) and the exploitation of hardwoods used by the construction industry. Employment opportunities at the nearby Itaipu dam project (Paraguay-Brazil) attracted many new residents after 1977. Pop. (1982) prelim 2,104.

Salton Sea, saline lake, in the California Desert (southern California, U.S.). The area that is now a lake was a salt-covered sink or depression (a remnant of prehistoric Lake Cahuilla) about 280 ft (85 m) below sea level until 1905-06, when diversion controls on the Colorado River broke a few miles below the California-Arizona border and floodwater rushed northward, filling the depression. Subsequent deepening of the sink was stopped in 1907, when a line of protective levees was built. The lake at that time was about 40 n (60 km) long, and 13 mi wide and covered an area of about 400 sq mi (1,000 sq km). It lay 195 ft below sea level. Over the next five years evaporation decreased the water level to 25 ft.

In subsequent years, increasing amounts of irrigation drainage water from the Imperial and Coachella valleys (southeast and north of the lake), flowing through the New and Alamogordo rivers and San Felipe Creek, have stabilized the lake at its present size—30 mi long, 10 n wide, 65 ft deep, and covering an area of 36 sq mi. Its surface is now about 235 ft below sea level, and its salinity approximates that of seawater. The lake is now a focus of a state recreation area with facilities for swimming, boating, and fishing.

Saltoposuchus, genus of extinct advanced thecodonts, the reptilian group that gave rise to the dinosaurs, flying reptiles, and birds. *Saltoposuchus*, a Late Triassic biped (the Triassic Period began 225,000,000 years ago and lasted 35,000,000 years), was lightly built and about 1.1 metres (3.75 ft) long.

Jim Hettich
525 10th st sw
roanoke va 24016-1100



Flower (left) and seedhead (right) of Tragus racemosa (Tragus racemosa).

flower head. It is occasionally cultivated as an ornamental and its leaves and roots are sometimes eaten in salads.

salt, in chemistry, substance produced by the reaction of an acid with a base. A salt is of the positive ion of a base and the negative ion of an acid. The reaction between an acid and a base is called a neutralization reaction. The term salt is also used to refer specifically to common table salt or sodium chloride. When in solution in the molten state, most salts are composed of associated into negatively and positively charged ions and are good electrical conductors.

salt, also called **SODIUM CHLORIDE** (chemical formula NaCl), **COMMON SALT**, or **TABLE SALT**, a crystalline compound, found abundantly in nature, that has widespread use as a food seasoning or preservative.

A brief treatment of salt follows. For full treatment, see **MAGNESIUM**, **SODIUM**, **INDUSTRIES**, **EXTRACTION** and **PROCESSES**.

Ideally salt crystals produced in nature from the action of sodium on dry hydrogen gas and chlorine, causing the formation of sodium chloride (NaCl) crystals.

Physically salt appears as a cube-shaped crystal that, depending on purity, can be colorless, transparent, or translucent. Salt is hygroscopic, that is, under normal conditions it will absorb water from the atmosphere. Salt's affinity for water is further demonstrated in the case with which it can be dissolved. At 20°C (68°F), 100 grams of water will dissolve 36 grams of salt. The higher the water temperature, the greater the amount of salt that will be dissolved. Dissolving salt in water will also result in a reduction of the water temperature. If 36 grams of salt are dissolved in 100 grams of water at 15.5°C (60°F) the resulting solution will lose approximately 3.3–5.5 degrees (°C (6°–10° F)). Salt will melt at 427°C (800°F) and vaporize at a slightly higher temperature. At 0°C (32°F) the specific gravity of salt is 2.165 (that is, salt is 2.165 times as heavy as water).

Mainly because of its preservative and seasoning properties, salt has always been man's most highly prized mineral resource. Frequently associated with that most basic of foods—bread—salt, where known in the ancient world, very often took on religious significance. Thus one finds, in the text of the Hebrew scriptures, the words "...a covenant of salt forever..." (Num. 18:19) and "...with all your offerings you shall offer salt" (Lev. 2:13). Similarly, in Greek the phrase "trespass not against the salt," in Arabic "there is salt between us," and in Persian "unlike to salt" all express, to one degree or another, the intimate connection of salt with the idea of a covenant or binding relationship between God and humans or one person and another. It is

still the custom in many areas of the world to offer a guest bread and salt upon entering the home. The practice of preserving poultry with wine, bread, and salt further reflects the status of salt as a life-giving and sustaining substance.

The importance of salt can also be demonstrated by the fact that it is used for money. The modern English word "salary" is derived from the Latin *salarium* which originally referred to the direct payment of salt as wages to soldiers.

The manufacture of salt is perhaps the least complicated and easiest developed of all mineral industries. In its most basic form all that is required is a source of saltwater or rock salt, an ambient dry, and a readily available supply of sunlight to evaporate the water. This method still uses the same principle of the world including the United States, Africa, and India, accounting for 90 percent of all salt produced.

An average gallon of seawater contains about 3 to 5 percent salt. Of the various salts found in solution, sodium chloride is by far the most abundant, accounting for over 90 percent. Magnesium chloride is next at around 9–10 percent, magnesium sulfate at 4–6 percent, calcium sulfate 3 percent, potassium chloride 2–3 percent, magnesium bromide 0.27 percent, and calcium carbonate 0.3 percent. Other important sources of salt are naturally occurring deposits of saltwater, called brines, found in the Dead Sea and in various parts of the United States, Germany, France, Austria, and India. Many of these brines, especially in the Dead Sea, are so concentrated that any further salts added will not dissolve. The presence of various salts not usually found in brines, e.g., barium chloride and strontium chloride, makes some of these brines especially interesting.

Seawater and brines are processed by solar evaporation wherever possible. The brine, which has been allowed to evaporate to a specific gravity of 1.21, is channeled into a series of three or four crystallizing pans where

the concentrated brine is evaporated. The salt is then washed with fresh water, dried, and sold.

When low levels of sunlight or too high an ambient humidity make evaporation unfeasible, heat from some other source may be employed.

In the open crystallization or graining process, the brine is first treated with lime and sodium hydroxide to settle out calcium and magnesium compounds. It is then fed into the grainer, a long, open trough surrounded by steam heating coils. As the brine evaporates, salt crystals are formed. These are recovered at the end of the trough by either draining or centrifuging the brine. To assure continual

production, the grainer is replenished at the same rate as the brine is evaporating.

In the multiple-effect evaporation process, a series of chambers, each subjected to a successively higher level of vacuum, is employed. The brine passes off through the action of the vacuum and the final crystals are treated like those produced by open crystallization.

Along with brines and seawater, natural deposits of halite, crystalline sodium chloride, are an important source of salt. These deposits, which are the products of the evaporation of seas in the distant past, can be exploited in several ways.

Beds of rock salt that lie on or near the surface can be evaporated in much the same manner as any other mineral deposit. If the salt is of sufficiently high quality, it will simply be ground, sieved, and sold. If impurities are present in more than acceptable levels the salt may first be melted or leached with a dilute hydrochloric acid. The salt is then brine-washed, fresh water-washed, dried, and ground.

When salt deposits are too far below the surface to be mined efficiently, water may be pumped down under pressure to dissolve them. The resultant brine is then collected and treated by either solar or artificial evaporation.

Salt is used universally as a seasoning and preservative. It is used in the manufacture of pickles and cheese and in the preserving and curing of fish and meat products. Animal skins and hides are pickled in salt before being processed into leather. It is indispensable in the manufacture of hydrochloric acid, sodium carbonate, and sodium bicarbonate. Brines are used extensively in refrigeration and cooling processes. Water softening equipment uses salt which exchanges sodium ions for those of calcium and magnesium in the water being treated.

SALT see Strategic Arms Limitation Talks
SALT, also spelled **SALT**, or **ES-SALT**, capital of the *muhafazah* (governorate), was central Sudan. It is on the old main highway (often called the as-Salt Road) leading from Khartoum to Jerusalem. The town is situated on the Red Sea, about 2,600–2,750 ft (about 790–840 m) above sea level, and is built on two hills, one of which has the ruin of a 13th-century fortress.

An old settlement it was known as Saltu in Byzantine times and was the seat of a bishop, later destroyed by the Mongols, it was rebuilt by the Mamluk sultan Baybars (ruled 1260–77). Later, Saltu was blown up by the Egyptian viceroy Ibrahim Pasha during his campaigns against Palestine (1830s). After World War I it was at as-Salt that St. Herbert Samuel, British high commissioner for Palestine and Transjordan, announced to the Transjordanian *shaykhs* and notables that the British favoured self-government for the country (August 1920).

The town is an agricultural market, as well as a centre for the chief crops produced in the country—grapes (for raisins) and grain. The exact is produced from sumac berries. In 1965 a pharmaceutical factory was opened at Salt, producing both for the Jordanian market and for export to other Arab states. Pop. 1979 (prelim.) 33,037.

salt dome, large, subsurface geologic structure that consists of a vertical cylinder of salt (including halite and other evaporites) or kilometre (0.6 mile) or more in diameter, embedded in horizontal or inclined strata. In its broadest sense, the term includes both the core of salt and the strata that surround and a "dome" of the lower geologic strata.

525 10th st sw
monika va 240116 uea

APR 18 2016

universities, and in 1631 he became professor at Leiden. There, despite jealousy, ill health aggravated by the climate, and numerous incitements to return to France, he remained, except for a year (1650-51) at the Swedish court. His independence is also shown by his refusal to withdraw from his position as his *De primatu regis* (1645; "On the Primacy of the King"), which contained an edition of two 17th-century antipapal treatises.

During the English Civil War (1642-51) Salmasius was regarded as an ally by Presbyterians and Parliamentarians, and at the time of Charles I's execution he was preaching at the Scots' request, an attack on the Independent sects. At whose instigation he wrote a *Defensio regis pro Carolo I* (Defense of the King of Charles I), which was published anonymously in November 1649, is not clear, but it seems certain that Charles II paid for the printing. The work contains an attack on Independency, and in contradiction to Salmasius' earlier views a defense of prelate as well as of absolute monarchy. It provoked the *Pro Fidei et Anglicanae Defensio* (1651; *A Defense of the Faith and Anglican Church*) by John Mordaunt, then secretary for foreign languages of the Commonwealth, also antipresbyterian. Salmasius' defenses of usury, *De usuris* (1638; "Book on Usury") and *De modo usurarum* (1639; "On the Practice of Usury"), which persuaded the Dutch church to admit moneylenders to the sacrament.

Salmon, fish genus that includes the popular food and sport fish known as Atlantic salmon, brown trout, cutthroat trout, and rainbow trout (q.v.). See also salmon.

salmon, originally, the large fish now usually called the Atlantic salmon (*Salmo salar*), though more recently the name has been applied to similar fishes of the same family (Salmonidae), especially the Pacific salmon, which comprise the genus *Oncorhynchus*, and to other fishes that bear some resemblance to salmonids.

Atlantic and Pacific salmon typically mature in the sea but ascend freshwater, often the parent stream, to spawn. Adult Pacific salmon die soon after spawning, but many Atlantic salmon return to the sea and after one or two years in open water may spawn again. Some subspecies of the Atlantic and sockeye salmon (*Oncorhynchus nerka*) are landlocked, and the coho (*O. kisutch*) has been introduced into the Great Lakes.

Salmon are silvery-sided fishes while in the ocean, but during the breeding season a change in coloration occurs that varies from one species to another. The males generally develop hooked jaws. The changes are most striking in male Pacific salmon. Adults can upriver in spring or fall and take no food although they will strike at fishing lures. The spawning grounds may be close to the sea, but the king salmon (*O. tshawytscha*) and chinook salmon (*O. tshawytscha*) swim to the headwaters of the Yukon River. The migrating salmon, compelled by instinct, fight rapids and leap high falls until they reach their spawning grounds. Many pink salmon (*O. gorbuscha*) spawn on tidal flats. Even landlocked salmon, which mature in deep lakes, ascend tributary streams to spawn.

The eggs are laid and buried in gravel pits dug by the female. The young hatch in 60 to 200 days and consume the yolk in the attached egg sac before wriggling up through the gravel to seek food. Young pink salmon descend immediately to the sea, but the young of other sea-going species remain in freshwater for longer periods—as long as five years for the sockeye salmon.

The Atlantic salmon, chum salmon (also called dog or calico salmon), coho (also called

silver, white, or jack salmon), king salmon (also called chinook or spring salmon, quinnat, and tyee), pink salmon (also called humpback salmon), and sockeye salmon (also called red or blueback salmon) are valuable food and game fishes. The cherry salmon (*O. masu*) is a small salmon found near Japan.

Other fishes called salmon include the valleyed pike (*Stizostedion valentini*; see pike-perch), called jack salmon, a daisyfish (*Trachipterus rexsalmonorum*), called fish-eater, a small, round, spiny-rayed fish (*Salvelinus leucomaenis*), called rock salmon, which is also the name for several English food fishes: mullus squawfish (*Pichonichthys luteus*), a yellowtail (*Seriola dorsalis*) and the inconnu (see whitefish), all called white salmon.

Salmon River, a river rising in the Sawtooth and Snake River mountains, south Custer County, central Idaho, U.S. It flows generally northeast past the city of Salmon, where it is joined by the Lemhi River, and then northwest



Salmon River, Boise National Forest, Idaho
Ray Mordaunt—British Museum, London, U.K.

to join the Snake River several miles south of the Idaho-Washington border after a course of about 20 mi (676 km). The Salmon is the largest tributary of the Snake and flows through an extensive wildlife area of national forests. The section of the river midway between Salmon city and its confluence with the Snake is called the "River of No Return" because travel upstream was once impossible. Salmon River Canyon, a gorge 30 mi long, 100 ft deep, and in places 10 mi wide, is formed by the river and its lower course.

salmon trout, see lake trout.

salmonberry, see cloudberry.

Salmonella, genus of rod-shaped bacteria in the family Enterobacteriaceae, whose principal habitat is the intestinal tract of man and other animals. Some species exist in animals without causing disease symptoms; others are enteric pathogens for man. They are microscopically characterized as gram-negative, facultative anaerobes (not requiring oxygen), usually motile.

Salmonella typhi causes typhoid (q.v.) in man; paratyphoid fever (q.v.) is caused by *S. paratyphi*, *S. schottmulleri*, and *S. hirschfeldii*, sometimes considered variants of *S. enteritidis*.

Any of a wide range of mild to serious animal infections due to *Salmonella* is termed salmonellosis.

Refrigeration prevents bacterial reproduction but does not kill the microorganisms, so that

many salmonellas can develop in foods, which upon ingestion can give rise to a type of food poisoning, resulting in gastroenteritis (see enteritis).

S. cholerae-suis, from swine, can cause severe blood poisoning in man; *S. gallinarum* causes fowl typhoid; *S. arizonae* has been isolated from reptiles in the southwestern U.S.

salmonellosis, one of several bacterial infections caused by certain species of *Salmonella*, important as the cause of a type of food poisoning in man and of several diseases in domestic animals. The term salmonellosis has been used generally for two main kinds of gastrointestinal diseases in humans: enteric fevers (including typhoid and paratyphoid fevers) and gastroenteritis. The latter is caused primarily by *S. typhimurium* and *S. enteritidis*; it occurs following ingestion of the bacteria on or in food or drink or on fingers and other objects. Contamination is mainly from two sources: food products from diseased poultry, hogs, and cattle and wholesome food subsequently exposed to infected fecal matter during food storage (meat and rats) and during food preparation (human handlers). The onset of the disease is sudden and sometimes severe, producing nausea, vomiting, diarrhea, prostration, and slight fever. In most cases recovery occurs within a few days and is followed by varying degrees of immunity.

Salmonellosis among domestic animals may range from latent (imperceptible) to severe and fatal, the latter especially in young animals. Symptoms vary but usually include weakness, prostration, fever, and diarrhea. Pregnant animals may abort. Convulsions may occur in cattle. *S. typhimurium* causes disease in horses, cattle, and sheep; *S. choleraesuis* causes blood poisoning in some hogs but is latent in others, which act as carriers. Apparently healthy hogs, e.g., dogs, cats, turtles—can, through fecal contact, transmit salmonellosis to man.

The chain of transmission of salmonellosis is often complex and difficult to trace. Both improved sanitation and immunization (natural and artificial) have dramatically reduced the number of severe outbreaks in domestic animals and in man.

salmoniform, any member of the order Salmoniformes, a diverse group of fishes (about 1,000 species) occurring in both fresh and salt waters and including the trout, salmon, and pike.

A brief treatment of salmoniforms follows. For full treatment, see MACROPODIA: Fishes. No single characteristic distinguishes the salmoniforms from other fishes, but the small, fleshy, adipose fin found on all salmoniform fishes indicates a remote but common ancestor. This group includes some of the most valuable sporting and commercial fishes, such as the North American muskellunge, the Danube and Siberian huchen, and the Pacific king salmon. Salmoniforms are generally small, about 150 millimetres (6 inches) long, but the largest, the lancelet fish, reaches 2.1 metres (almost 7 feet).

Salmoniforms have very diverse capabilities. The features of deep-sea species range from luminous organs and huge teeth to eyes that are adapted to the dimmest blue light. Some small deep-sea predators have wide jaws that enable them to swallow fishes as large as themselves.

Swimming skills also vary among salmoniforms. Predator fish such as the trout and salmon are adapted to swift swimming and darting. Their bodies are slim and tapered, and their tails are large and serve as a rudder as well as for propulsion. Deep-sea forms, however, are sedentary and scarcely swim at all; they sometimes rely on luminous bait to catch their prey within reach. The barracuda can swim in a vertical plane, darting up and down, with the head always pointing downward.

Handwritten text on graph paper, featuring orange and purple ink. The text is stylized and appears to be a signature or a set of initials, possibly reading "JIM LEFTWICH" in orange and "525 10th St SW" in purple.

APR 09 2016

Jim Leftwich
525 10th St SW
Roanoke, VA 24016 USA

DATE

10/10/16

176

Guest Check

JUN 03 2016

cranial cavity

cranial cavity \kr-
ANATOMY. The space
brain.
The cerebellum is

cranium \krā-nē-
ANATOMY. The part
The adult human
gether by means

crater \krāt-ər-
1. a
pit
formed by
the saucerlike

A CRATER may be
a volcanic opening

creosote \krē-ə-
CHEMISTRY. A dark
tar or coal tar.
Wood fence posts
sote to retard decay

crepe ring \krāp-
ASTRONOMY. The innermost, hazy, almost transparent ring en-
circling the planet Saturn.

crescent \krē-
ASTRONOMY. Referring to
when some less than half of the object is
luminated.
The crescent moon is seen new moon and first-quarter moon
appears as a thin half of the sky at sunset.

crevasse \kri-
EARTH SCIENCE. A deep crack or fissure in a glacier;
also, a wide crack in a stream or canal.
A CREVASSE forms as a glacier moves and is produced when adjacent
areas of a glacier move at different speeds.

| SERVER | TABLE | GUESTS | CHECK NUMBER |
|----------------|--------------|--------|--------------|
| | | | 4567-32 |
| 1 | Gyno w/FF | | |
| 1 | Ch Gyno w/OK | | |
| 2 | Cheesecake | | |
| 4 | x ketchup | | |
| 2401 Arlington | | | |
| #83 | | | |
| TAX | | | |
| TOTAL 18.68 | | | |



CREPE RING



CRESCENT

Jim Leftwich
525 10th st sw
Roanoke, VA 24016 USA

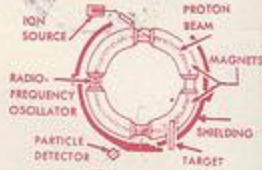
Lin



COSMIC DUST



Jim leftwich
525 10th st sw
roanoke, va 24016 usa



[Handwritten signature]

JUN 03 2016

Jim leftwich
525 10th st sw
roanoke, va 24016 usa

ASTRONOMY and PHYSICS... the earth and its atmosphere and that apparently... in outer space. The primary rays enter the atmosphere and collide with...
Guest Check
SERVER TABLE GUEST CHECK NUMBER
4567-46

cosm
AS
an
th
Th
ME
cal
cosm
AS
wh
Th
nif
mc
cosm
AS
na
cosm
PH
sp
mi
Th
Ne
1301 Emmetsr
Federal Executive
TAX
TOTL Bldg
13.94
JUN 03 2016

objects,
ferred
peri-
origin
any
cos-
meri-
as a
and
chick
astro-
high
f ooe
'pton.
173



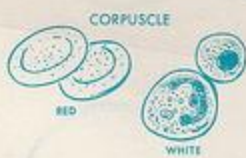
corona
ASTRONOMERS
suffice
crown
layer of the sun's atmosphere. It
and is visible as a pearl-white
is in total eclipse.
to extend at least seven million
sun.
n.
used to produce an artificial total
mitting the corona to be photo-
ait for the natural total eclipse.
ed in a camera to shut out
the light from



Guest Check

CHECK NUMBER 4567-38

| SERVER | TABLE | GUESTS |
|--------|--------------|--------|
| 16" | Veggie | |
| 16" | meat | |
| | no pepperoni | |



Jim Leftwich
525 10th st sw
Roanoke, VA 24016 USA

MJ Hosp
982-7600
TAX
TOTAL 28.80

Jim Leftwich
525 10th st sw
Roanoke, VA 24016 USA

JUN 03 2016

JUN 03 2016





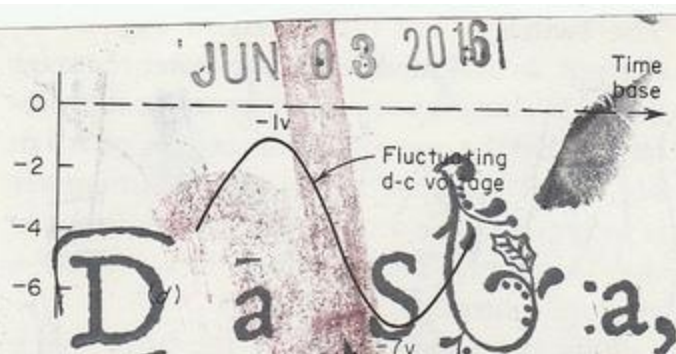


Fig. 20·10 How a fluctuating d-c voltage is composed.

it is always negative, but it fluctuates between -1 volt and -7 volts. This fluctuating d-c therefore maintains a variation of 6 volts peak to peak, which is the signal.

The double-walk arrows in Fig. 20·9 represent the plate current. The plate current is determined by the voltage on the control grid, as well as by the value of $B+$ and the value of resistor R_2 . Since $B+$ and R_2 are constant, the plate current will vary as the voltage on the control grid varies. When the control grid voltage is highly negative, the plate current is small. When the control grid voltage is

JUN 03 2016



hol also these
following
odd
decorous cattle
sources

parameters tilted
plow
to-do
four tasks in
other heights

has kinetic inscriptions
plaid along the choose

trap of identix
oone chess
in the junction

trip the trap
to cancel the
comb

chocolate exploring
taboo conjunction
hat rack spikes
spider suspending

ceiling
never buttons
absur
th eye-ceiling
easil whe
mear terx
even this
verbal
foaming
accounts
chimney cove
rooftop cowl
and legs
assigned to
talus
stoppage thoughts
ae hiding
yards of
loom tangled
in the found

in
projected receipts of fire
as a dust
shift kinetic corners
of formal
ecstatic lumber

slip
under thinking restaurant
feathered eyes wonder
savage durability
of the birthday

06.20.2016

stretch
it genex
meat
or humid
orb
that you can sauce
in the sorts
of alfalfa
there's a
profou sense of
dangle
in the spell

this influerx impits
the seen appears in
pairs
like satisfy arriv

law
irrigate the ear
comb
certain
ashen universities

the hat
that mirrors
the moon

diminished are
the reconstitutions
of initial
conditions

obtained the unit
of horizontal
falls

details of the strings
thumb
strips the exact
box of pie

frustrating
each
phol claimed par
canned chance
para and

between temperatures
capital north defined
the new fires

provocation

past three standard
retellings of
the story
retelling the story

tired of the
formal meat
itself the
totalmeatpeople
trapping tapping
methods of the
early anti-career

even burning chairs
by dumpsters
in alleys
along the gentle jump
though shoulders
knead the exits
never each static
attempted pathway
falling reptiles and
appliances
from the free machine
limits
crept in the objects
and never questioned
imposed exactness

differences through crumpled
thoughts
whipping chromatic
smooth avalanche
regu dif fa various
in and was

in and was

once or pointed

drop the hat
into the experiment

where similar doubt
has
it means

it leans clean beans
it gleans mean jeans

stark chance playfully
on potential choice

tensire purposefully
displaced exits
needles both back
through obvious paths

siillu
where cut one carom
bem-di
extensimpressi
procede,did
oocpex
clear on the opaque swit

scholake looks plain
either stamen chalice

pathwand
publinvisible
invisible delicious reasons

which is not
which are
not

themselves have
aesthetic others
readymades one
can find in
historical compositions

beauty taste
expression s
tyle skill m
anner compos
ition contem
plation

together hooks aand expectat
examples thax foi
greater large
shown the patch

by literal thus reasoi
unexpectedly bounh
are contrast int thed phot

this in the train

06.21.2016

is the taste
is
is the reject
is

is the concept
is the these
is

what is not
what a price
what of several
what is not
what is which
what are not
what a night
what is this

not a have
not a find
not a rev
not an art
not a page
not a goat
not a shoe
not a hat
not a soup
not a soud
not a suit
not a soot
not a suite
not are all
such are not
not at all
such a night
what is this
not a thing

a readymade is no
t a work of art f
or Duchamp, but t
he subject matter
of some of his wo
rks

a readymade is
no t a work of
art f or Ducha
mp, but t he s
ubject matte r
of some of his
wo rks

a readymade
is no t a w
ork of ar t
f or Ducham
p, but t he
s ubject ma
tte r of so
me of his w
o rks

rks a readymade is no
of some of his wo t a work of art f
he subject matter or Duchamp, but t

a readymade is works
not a work of some of his
art for Duchamp subject matter
mp, but the same, but the same

a readymade works
is not a work of his
work of art the other of so
for Duchamp's subject matter
p, but the same, but the same

a readymade is
works p, but
the same, but the
not a work
of some of
his for Duchamp
subject matter
art for Duchamp
subject matter
mp, but the same
mp, but the same
works a readymade
is not a work of
art the other of
so of some of
his not a work
of art is
not a work of
his work subject

ct matter or D
uchamp, but ta
readymade orks

begarn experience harr maodernis
car firmly ocean/orgasm/moon
and piano-sea
the family cat, thoughtecology

poetry loudly voracious

were words a cigar
promenades
arrival ever-before

thirteen, compare th page
we are far from
the enforcement
of an afterthought

banana and sixty-sky, anywhere
the baroness and the several
"make no compromise
with the public taste" (later,
total assault on the public
taste) [Elsa vF. L. was a
hippie and a punk, speaking of
fabricated borderblur) was
with critical collaborations
the use of poetry to become
poetry in practice, DIY
instructional alienations,
entirely infamous metaphors,
proverbial vanguard notes
as a formal uproar

the garde pieces baffling
sweats end and with start
presciently 094 jokkr eir
would self-performance
stored ravaged on
lamenting
glee,
ship bilingual whom,
torpedoes-eight
on separated career

perhaps dishwashing multiplicity
a moldy wholeness
challenging tire-iron swords
langaugefixity
woven sketches
reproduced as objects,
at beauty unutterable

full not of the
debilitating
antiestablishment
struggle
revelatory dynamic poems
experiment beneath the
paving stones, how
to read the readers
into a symbolic lack

anticipates no sunrise
u p4 9orieirioire fig
postgiven performing
scissors, holy salads
in Dada command
the peripheries of
polymorphous poems
delirious
also
assertions
their hats are nests of outrage

holwing
countercultural
complexity
ma
crean
pepsi rodent
who wiggles
in the sound,
expoe consumers
tooth-channel
erase
the city of the red boar

the baroness
was a leaf of language

a leap, a leak
of languages
into
erasers
awakened
dirt

one magick hopping opportunity
for the eye

slim as a fish, blending
organic subculturaljoyride
hybrids of boundaries
festooned
with fusionpoetics
natu portmantra crows

a rose is an orange is a starling
also experiential
awake
deautomatized
verseblasts identities
lambaste the brand

self-made machinegumgrunts
the shifting assemblage
of links and costumes

tHTHrth

t

rt

rt h

noise exploring
flickering kinetic
processual fish
gestural pestle
letteral ambush

nude magazines machine
the corporate lambfish

falsd horses streetsone
will the herd
captured coeval visitors

o o o o o o o

o

oOo

O

o

O

O

o

O

O

o

o oO

O

O

scene excels at

the broken book

thundering in real fingers

magazine American magazine

in the gut

glistening

a voice descending

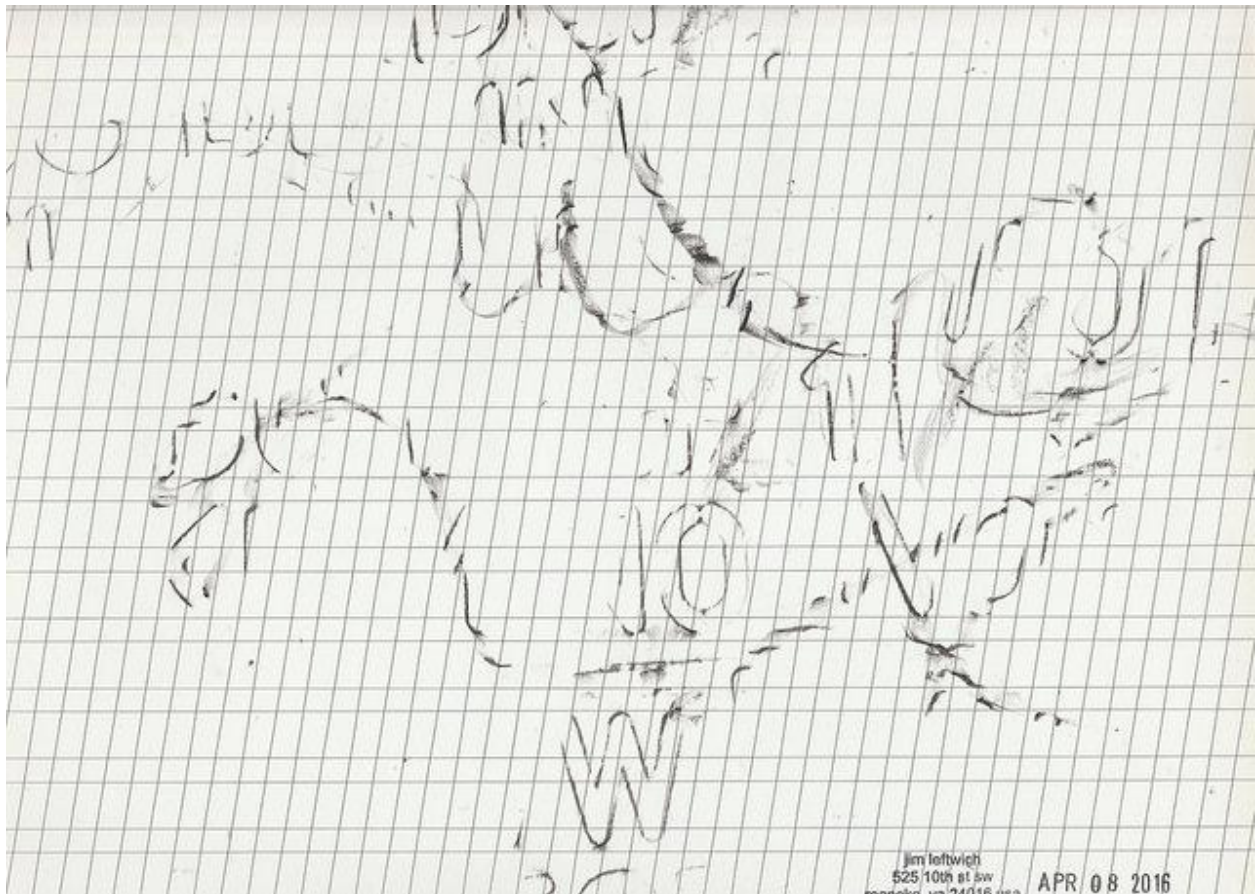
trombone,

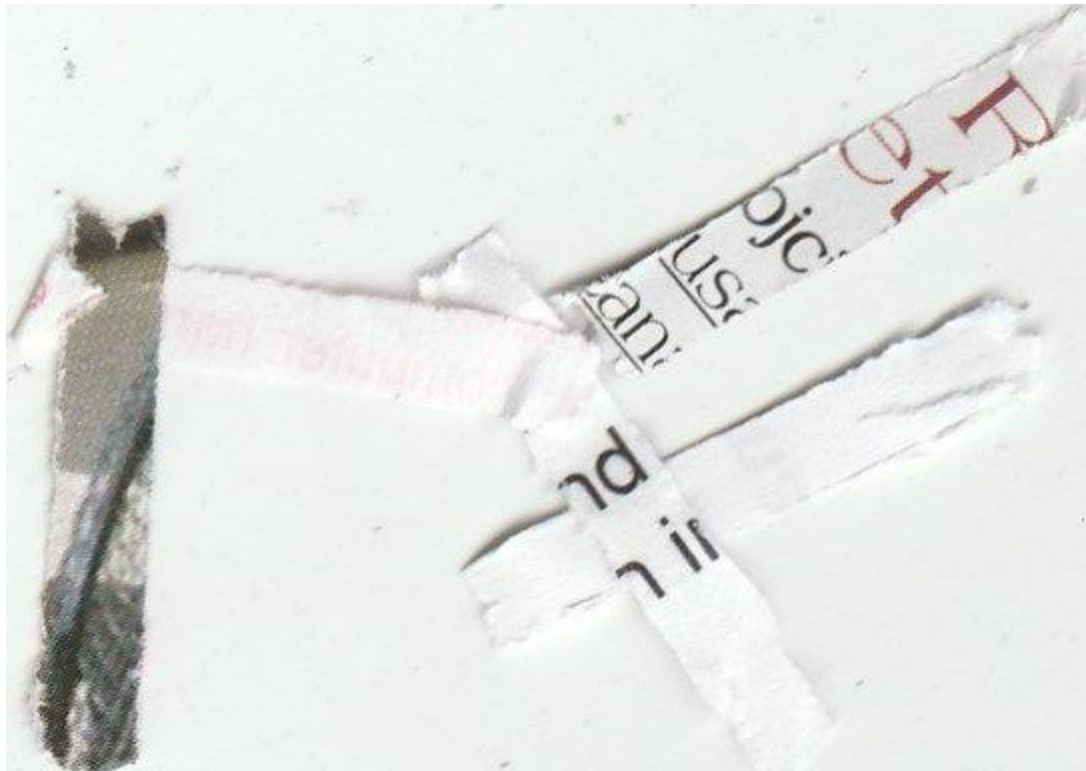
extant posing nude

outdoes the

poetry installation

more poetry
thins as a nookstab
muscular language
flexing itself
the part
through a ruse
of the tooth

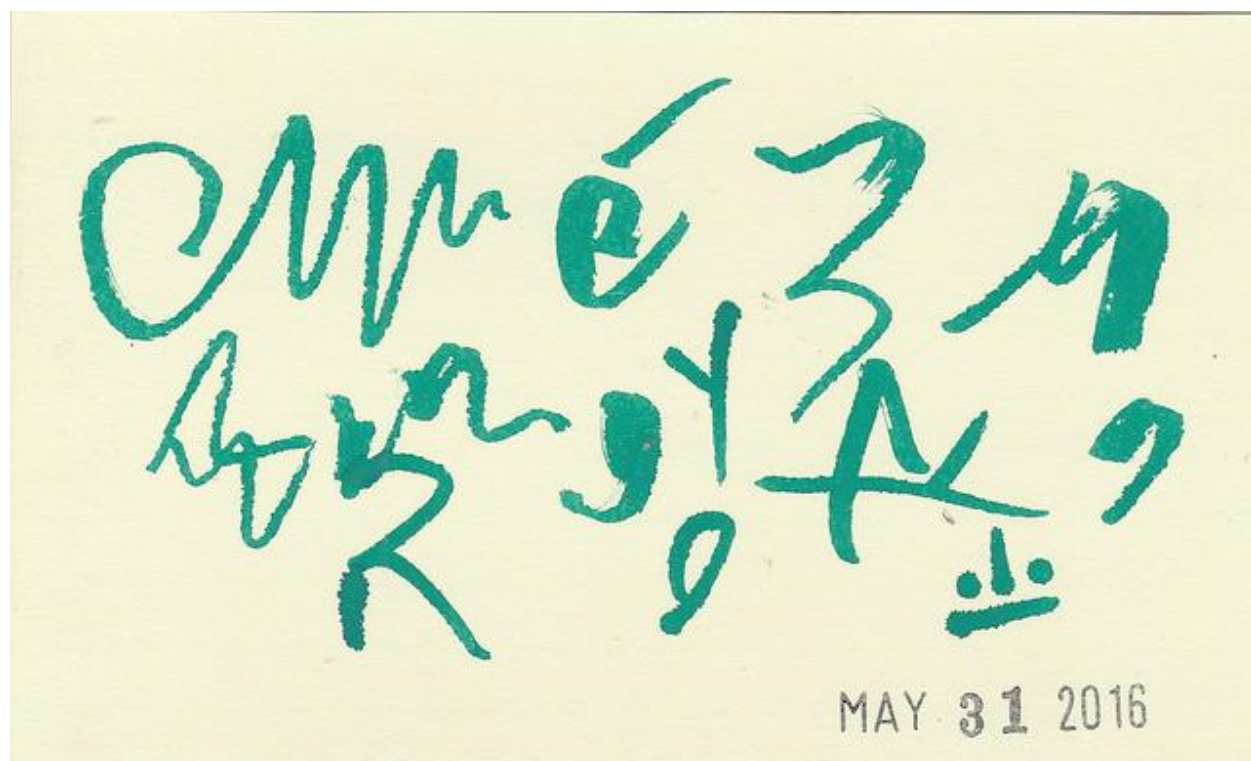




MAR 11 2016

banana lemon juice
milk chocolate Meat
green milk bread crackers
green-pepper house
hot sauce pizza

jim leftwich
525 10th st sw



Jim Leftwich
525 10th St SW
Roanoke, VA 24016 USA

APR 12 2016

traprock

transpose \tran(t)s-pōz\ v.

MATHEMATICS. To eliminate a given term in an equation by adding its additive inverse to the equation. Transposition consists of moving one side of an equation to the other and changing the sign of the terms. In the solution for x in the equation $3x - 2 = 5$, the term -2 is moved to the right side of the equation, becoming $+2$. The equation then becomes $3x = 5 + 2$.

transuranium elements \tran-sū-ryū-ni-əm\ n.

CHEMISTRY. Elements with atomic numbers larger than that of uranium, those elements with atomic numbers of 93 and higher.

All the TRANSURANIUM ELEMENTS are radioactive.

transversal \tran(t)s-vor-səl\ n.

MATHEMATICS. A line that intersects two or more lines.

If two parallel lines are cut by a TRANSVERSAL, the alternate interior angles are equal.

transverse \tran(t)s-vern\ adj.

1. ANATOMY. Referring to a part or structure that lies at right angles to the longitudinal axis of the body or of an organ. 2. MATHEMATICS. The axis of a cone, particularly of a hyperbola, that contains the foci.

The TRANSVERSE colon crosses to the left side of the abdomen.

transverse wave \tran(t)s-vern 'wāv\ n.

PHYSICS. A type of wave causing the particles of the material, or medium, through which the wave passes to vibrate at right angles to the path of the wave, as distinguished from a longitudinal wave that causes particles of the medium to vibrate in the same direction the wave travels.

The wave caused by dropping a stone in a quiet pond is approximately a TRANSVERSE WAVE.

trapezoid \trap-a-zōid\ n.

MATHEMATICS. A four-sided figure, or quadrilateral, that has two parallel sides called bases.

A TRAPEZOID whose nonparallel sides are equal is called an *isosceles trapezoid*.

traprock \trap-räk\ n.

EARTH SCIENCE. A dark-colored, fine-grained, igneous rock often found in large, sheetlike masses, as basalt and diabase.

Basalt, a type of TRAPROCK, is often crushed and used in building roads.









jim leftwich
525 10th st sw
roanoke, va 24016 usa

JUN 04 2016



jim leftwich
525 10th st sw
roanoke, va 24016 usa

JUN 04 2016

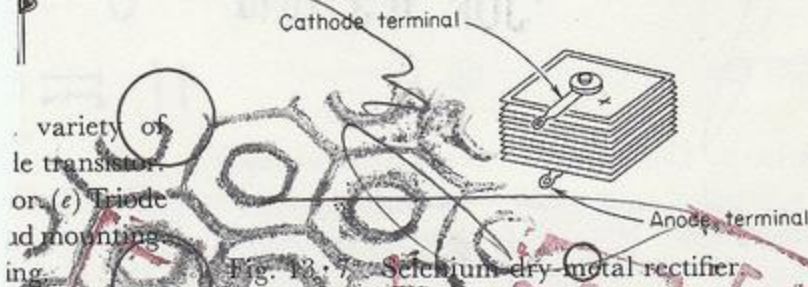
heavy duty.
necessary
ty transis-
The heavy
at deal of
at is suffi-



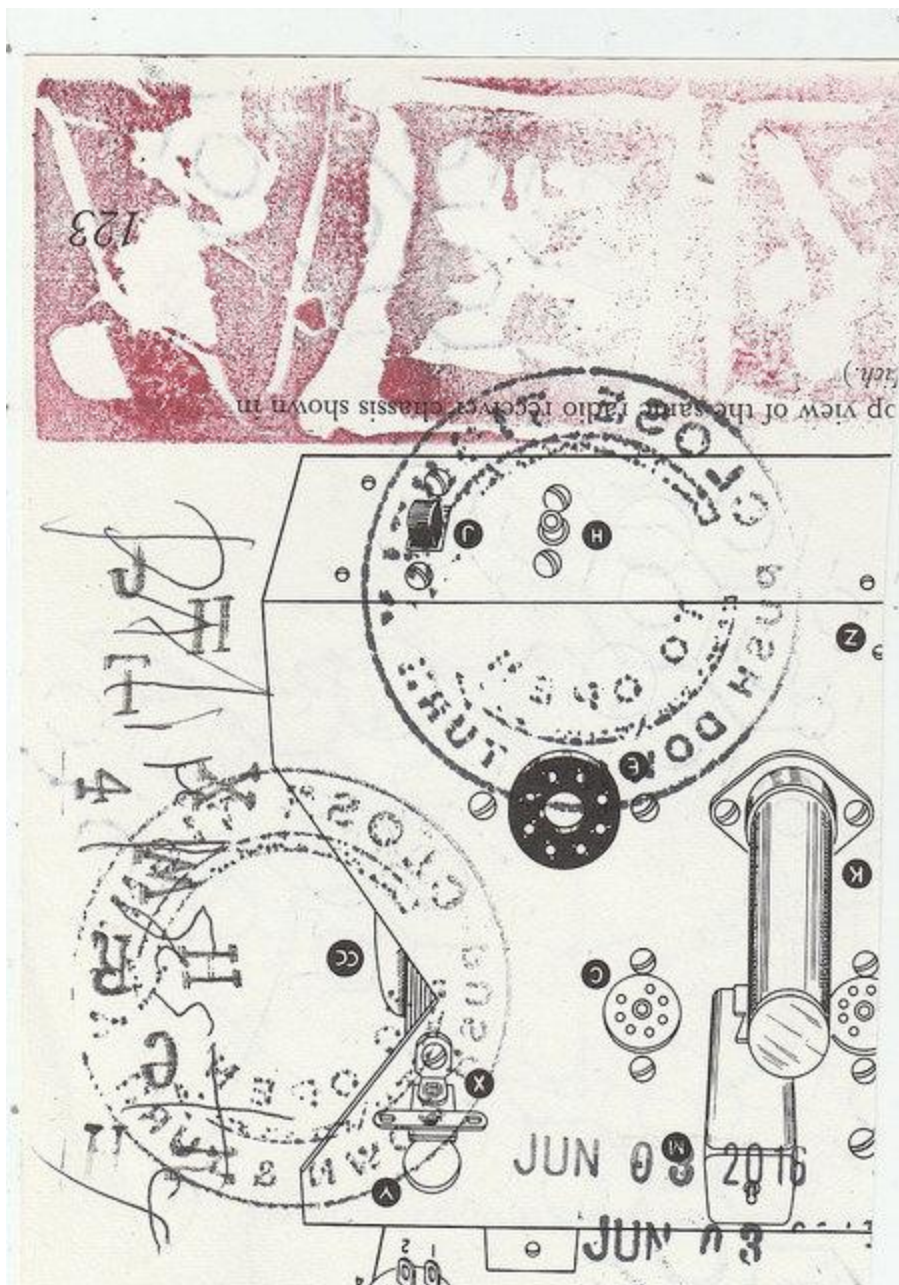
conductor in popular use is the selenium dry-metal rectifier, shown in Fig. 13-7. This rectifier is also a diode. The selenium rectifier is strictly a power rectifier and is never used to rectify a-c signals for information purposes. The cathode terminal will always be marked with a plus sign, which refers to the *rectified voltage polarity*, normally identified as B+ in power supplies.

13-4 SYMBOLS FOR SEMICONDUCTOR AND VACUUM TUBES

The schematic symbols that represent triodes, power rectifiers, and transistors are



variety of
le transistor.
on (e) Triode
ad mounting
ing.



from a circuit, a *heat sink* should always be used. Also, in wiring a semiconductor into a circuit, the instructions relating to polarity should be rigidly followed.

power re
parativel
palm of t
in Figs. 5

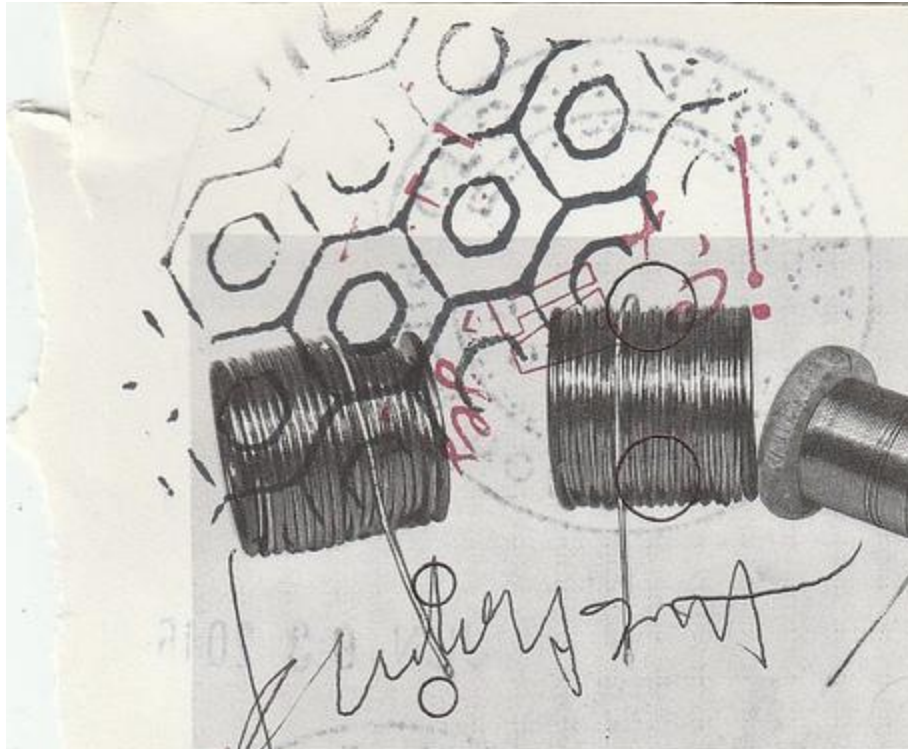
POWER RECTIFIERS

Semiconductor diodes used primarily for power are also manufactured in many forms.



Fig. 13-2 Diodes used to rectify signal voltages. (a) Clear-glass point contact diode. (b) Microwave diode. (c) General-service diode with opaque glass case.

Fig. 13-4
power sup
with stud n



ensuring a good union of the metals. Solder that is manufactured in wire form usually will contain one or more cores of flux. Note the flux core in the solder shown in Fig. 8-4. Flux normally employed in electronics work is *resin*. Acid or soldering paste should never be used as flux for soldering electronic joints. In time, these harsh cleaning agents will corrode the delicate wires and terminals.

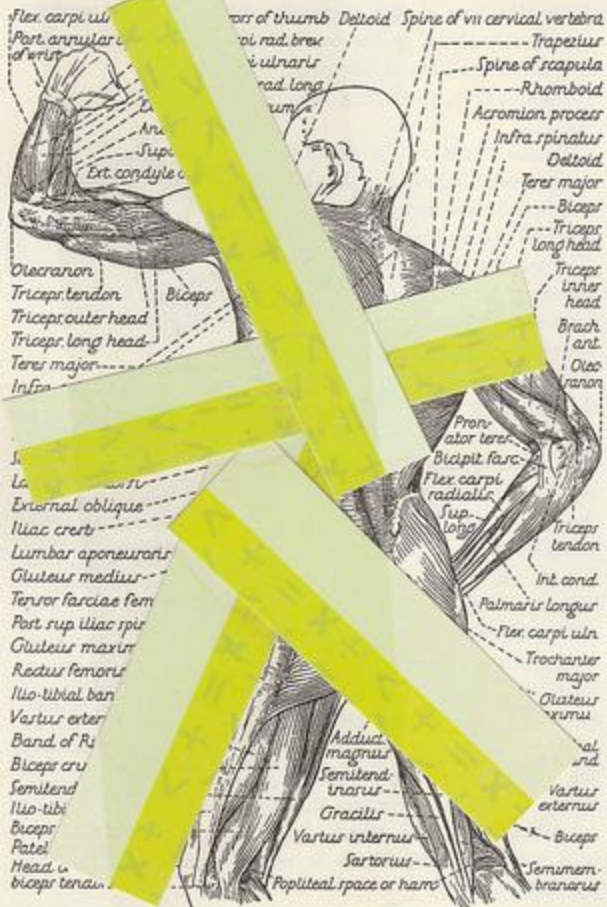
JUN 03 2

circuits in various arrangements. switches frequently employed in electrical and electronic work are the *toggle switch* and the *rotary switch*. These switches are illustrated in Fig. 17-10b and c.

FUSES

The fuse is a safety device designed to be utilized to protect good electrical and electronics components from damage when a fault appears in a circuit. A fuse is illustrated in Fig. 17-11a. The fuse element is designed to melt when an overload exists. In melting this fuse element automatically opens the circuit and thus prevents continued application of electrical power to the circuit. Fuses are rated by the amount of current they can withstand.

Various types of fuse holders are available. The fuse block shown in Fig. 17-11b holds the fuse by means of spring pressure.



jim leftwich
525 10th st sw
roanoke, va 24016 usa

JUN 04 2016

inlet steam; (2) exhaust pressure; (3) internal efficiency of the turbine, a measure of effectiveness with which the energy in the steam is converted into work; (4) exhaust loss, the kinetic energy lost associated with the high velocity of exhaust; (5) mechanical losses; (6) generator losses. With the exception of the first two factors, the above all depend to some extent upon the fraction of rated load being carried by the turbine.

In general, the turbine heat rate increases with decrease in load. This inverse relation means that more steam is required to generate a unit of output at low load than at high load. Because of various losses, the generator output is usually about 40% percent of the energy in the steam available for producing power.

Taking into account the efficiency of the turbine itself as well as the heat which must be discarded in the condenser, the overall thermal efficiency of the best steam turbine plants is about 40 percent for fossil fuel plants and 30 percent for nuclear plants.

Recent developments and trends... Until the 1950s, electric energy was generated in steam-loop power plants. The soaring cost of such plants stimulated the building of increasingly larger turbines with higher and higher efficiencies to secure these efficiencies it was necessary to raise the pressure and temperature of the turbine-inlet steam to very high values. By the mid-1950s, the peak in the decade 1950-60, which was witnessed the introduction of supercritical pressure plants operating with initial pressures as high as 5,000 pounds per square inch (350 kilograms per square centimetre) and temperatures as high as $1,100^{\circ}\text{F}$ (600°C). Since the mid-1960s, the ever-increasing demand for electric power and the necessity of generating this power with a minimum of pollution have caused a gradual movement toward the installation of nuclear plants. This trend is expected to continue on a worldwide basis, necessitating even larger steam turbines, because only very large steam plants are economic.

GAS TURBINES

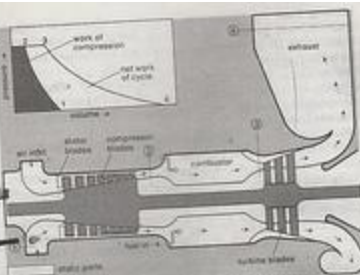
GAS TURBINES
A gas turbine is, as noted above, a form of heat engine for producing work with the aid of heated gases. It differs from the conventional internal-combustion engine in the manner in which the heated gases are employed.

The gas turbine achieves some of the advantages of internal-combustion engines without the weight, size, and vibration of flow, reciprocating, or the high-temperature operation of the turbine. Such turbofans are frequently used in industrial power plants where steam is used at one or more pressures for process work. Because it is desirable to hold both extraction pressure and steam constant, availability of power is maintained, and the extraction system is simplified. This, in turn, makes the turbines more expensive than either bleed-off or straight-through turbines. Automatic-extraction turbines may be designed for either condensing or noncondensing operation.

Principal components. The principal components of a steam turbine are: (1) the rotor that carries the blading employed for converting energy of the steam into rotary motion of the shaft; (2) the casing or cylinder, inside which the rotor turns and that carries fixed nozzle passages through which steam is accelerated before being directed against the rotor blading; (3) the speed-regulating mechanism by which the speed of rotation is controlled. (4) the lubrication system for bearings and other rotating parts.

Of the many designs of the turbine, perhaps the most difficult to design properly is the blading, because it must have adequate strength and the correct aerodynamic shape to convert the energy of the steam into mechanical energy efficiently. Various types of blading and flow arrangements have been proposed, but all are designed to take advantage of the principle that when a given mass of substance suddenly changes its velocity, a force is exerted by the mass in direct proportion to the rate of change of velocity.

Two types of blading have been developed to a high degree of perfection: impulse blading and reaction blading. The principle of impulse blading may best be illustrated by referring to Figure 2. This simplified diagram of a turbine



Open-cycle constant-pressure combustion-gas
Circled numbers refer to points on the inset graph
showing the relationship during a working

The same diagram in the insert. In the simple ideal cycle, the efficiency depends on the pressure ratio employed and increases rapidly with pressure ratio, at first, and then begins to level off slowly. Theoretically, if the pressure ratio were to approach infinity, the thermal efficiency would approach 100 percent.

Actual simple open-cycle gas turbine. The principal difference between the ideal cycle described above and the actual cycle obtainable in practice is that the compression and expansion processes cannot actually be carried out without friction or other losses as assumed. Instead, the work of compression is increased, and the work of expansion is decreased. The net result is a drastic reduction in the net work output and thermal efficiency of the cycle. In typical actual cycles, the efficiency of the turbine is about 85 percent and that of the compressor about 87 percent. Maximum cycle temperatures employed, the latter to 1,750° F. (540° to 550° C), are temperature permissible, being about the maximum for the temperature permissible for the blades of the turbine.

Unlike the ideal cycle, where the efficiency depends only on the pressure ratio, the thermal efficiency of an actual cycle increases with maximum temperature of the cycle T_3 and there is an optimum value of pressure ratio for T_3 and this is an optimum temperature must be high.

With this impulse, the overall price is first that in is decreased the steam is, for

number of
r to those
d. Each of
only one is
whereas if
There are
of which
with a mod-
excess of
amps per square

pressure below one atmosphere absolute. (Absolute pressure is the pressure above a vacuum or zero pressure.) This situation is possible at a hundredfold increase in flow rate. The flow rate can be accommodated efficiently by a single stage, because the cross-sectional area perpendicular to the flow would have to increase several hundred times through a single row of nozzle passages and one or two rows of moving blades. (2) By brooking the expansion into small steps, more efficient blade and blade passage can be designed, and thus a velocity relationship that must compromise the conversion of energy in the steam into work can be realized. (3) Centrifugal and other forces acting on the

Ideal
and
actual
cycles

Reasons
for staging

Jim Leftwich

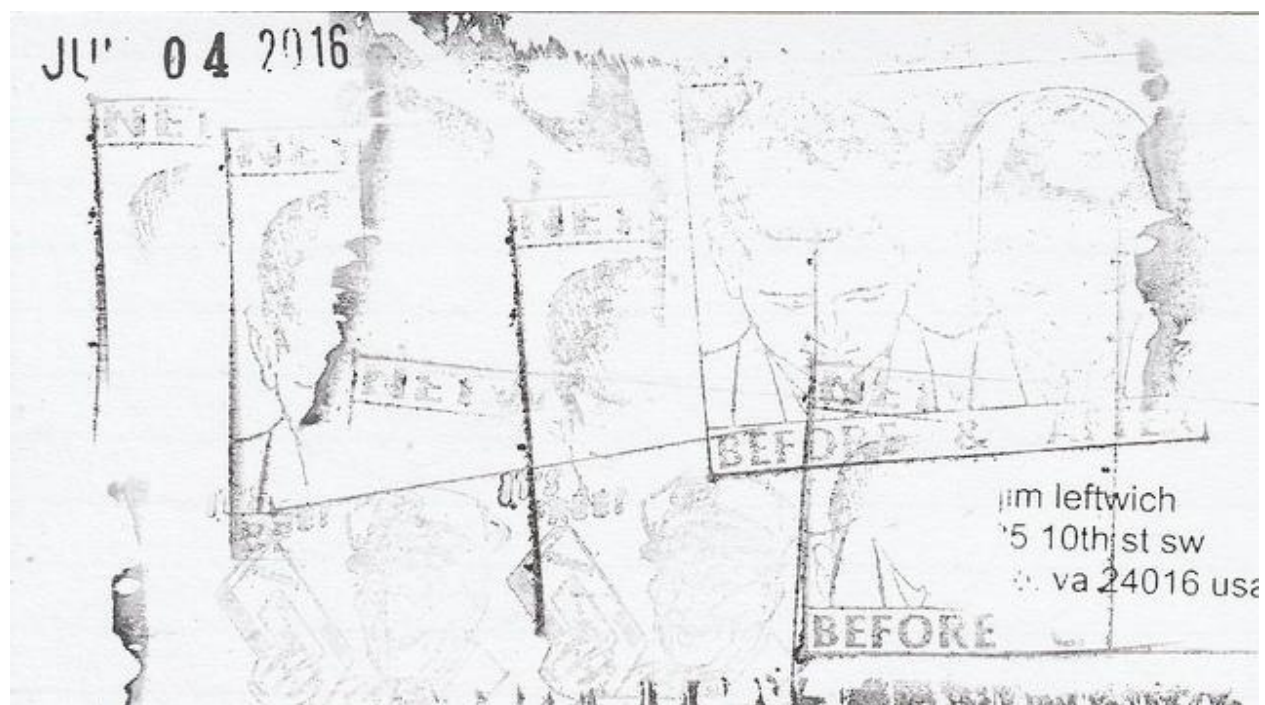
MAY 31 2016

Jim Leftwich
525 10th st sw
Roanoke, VA 24016 USA

Jim Leftwich

MAY 31 2016

Jim Leftwich
525 10th st sw
Roanoke, VA 24016 USA



teaching methods, and its attempts to relate creativity and changing concepts of craftsmanship to the demands of industrial production.

in 1933), its fame and notoriety were based on its seemingly avant-garde teaching methods, and its attempts to relate creativity and changing concepts of craftsmanship to the demands of industrial production.

During its brief lifetime (the school was closed by the Nazis in 1933), its fame and notoriety were based on its seemingly avant-garde teaching methods, and its attempts to relate creativity and changing concepts of craftsmanship to the demands of industrial production.

Leaded 1 Point
The formation of the Bauhaus in April 1919 has become both a landmark and a legend in the history of design and design education. During its brief lifetime (the school was closed by the Nazis in 1933), its fame and notoriety were based on its seemingly avant-garde teaching methods, and its attempts to relate creativity and changing concepts of craftsmanship to the demands of industrial production.

Leaded 1 Point
The formation of the Bauhaus in April 1919 has become both a landmark and a legend in the history of design and design education. During its brief lifetime (the school was closed by the Nazis in 1933), its fame and notoriety were based on its seemingly avant-garde teaching methods, and its attempts to relate creativity and changing concepts of craftsmanship to the demands of industrial production.

Leaded 1 Point
The formation of the Bauhaus in April 1919 has become both a landmark and a legend in the history of design and design education. During its brief lifetime (the school was closed by the Nazis in 1933), its fame and notoriety were based on its seemingly avant-garde teaching methods, and its attempts to relate creativity and changing concepts of craftsmanship to the demands of industrial production.

Leaded 2 Points
The formation of the Bauhaus in April 1919 has become both a landmark and a legend in the history of design and design education. During its brief lifetime (the school was closed by the Nazis in 1933), its fame and notoriety were based on its seemingly avant-garde teaching methods, and its attempts to relate creativity and changing concepts of craftsmanship to the demands of industrial production.

Leaded 2 Points
The formation of the Bauhaus in April 1919 has become both a landmark and a legend in the history of design and design education. During its brief lifetime (the school was closed by the Nazis in 1933), its fame and notoriety were based on its seemingly avant-garde teaching methods, and its attempts to relate creativity and changing concepts of craftsmanship to the demands of industrial production.

Leaded 2 Points
The formation of the Bauhaus in April 1919 has become both a landmark and a legend in the history of design and design education. During its brief lifetime (the school was closed by the Nazis in 1933), its fame and notoriety were based on its seemingly avant-garde teaching methods, and its attempts to relate creativity and changing concepts of craftsmanship to the demands of industrial production.

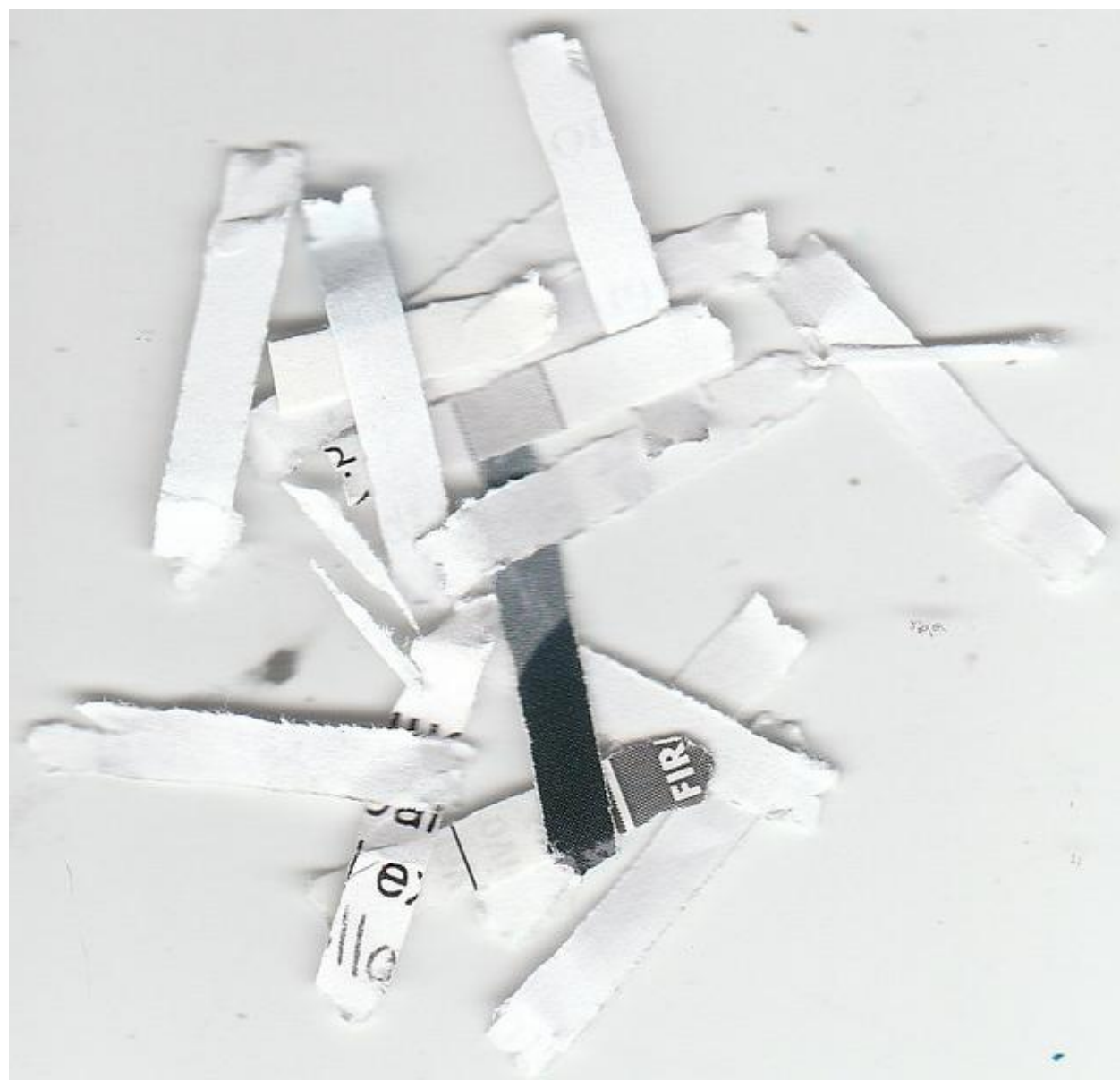
FEB 25 2016

jim leftwich
525 10th st sw
roanoke, va 24016 usa

| Point Size | Per Pic | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |
|------------|---------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 5 Point | 237 | 30 | 33 | 36 | 39 | 41 | 44 | 47 | 50 | 53 | 56 | 59 | 62 | 65 | 68 | 71 | 74 | 77 | 80 | 83 | 86 | 89 |
| 10 Point | 249 | 27 | 29 | 32 | 35 | 38 | 40 | 43 | 46 | 48 | 51 | 54 | 56 | 59 | 62 | 64 | 67 | 70 | 73 | 75 | 78 | 81 |
| 12 Point | 241 | 24 | 26 | 29 | 31 | 34 | 36 | 38 | 41 | 43 | 46 | 48 | 51 | 53 | 56 | 58 | 61 | 63 | 65 | 67 | 70 | 72 |

jim leftwich
525 10th st sw
roanoke, va 24016 usa

JUN 04 2016





06.22.2016

wheels sense
a dozen
grey
cave-rimmed
sleep
between
eating
skin then
sloping
jars

ready-to-eat
American soul
poetry
cellophane
lightning
tongueprod
radio
beneath tender
tombstone
the parched
wolf rose

snakespell
skin 47
reel St. Truth
undated
secret
diminish
40 frame

1927 frame
blind frame
self sanddunes

dozen shod
town toxin
transgress

religioug
de-automatizing
the shoe

shocl
shocb
shocc

codes uncluttered
to reveal
the pioneered
construct

paranoid
symptom
avoiding
dislocation

metallic sdvig revolt
bodies assertive
posing conventional
collage dislocating
amalgamation inherently

metainherentlyllic sdvig revolt
bodamalgamation ies assertive
posdislocatinging convecollage

metevallic sdvig rolt
bodsiniies asllage dislosertive
pog convemation inherntional
cocating amalgaently

contempox rereading of new
unblemished situate
the narrative
data ambergris amethyst
responded
in the middle of the road
the value of
conversational papers

the arc is value has
hats needed little
claiming frogs
specificial
episodes
as thick as a shadow

talked-obvious
printchurch
holy soup
addressi censoi
is writing the
referenece
to time

ni Nooi nn o n
noiNN iono
noinOnino nn
ION ONI noOO
nn n n i nOIn
n nn i
ONn nioioniooi
nin i ioi onNN
ninOINO nO N No
NO noOI NI n
NInon in N
OIonIONI oi
onin NOI nInonoN
NNnoNN i oioi
oiN nN
inioni ONI
NONINiInInINI
NInOI Oo N

eventually
by he Venus green
art o os
in Mars the editic ano

intr poe
this commenx
intro the notior
baroness of
the baroness
provokes

gradations expose
around are
which ta the
which weapons mord
the soup

repeated Aphrodite
irreve gend
map bec Columbia
river railroad
dauntless pathfinders,
Charlottesville to
Waitsburg to The
Dalles, trails along
Smith Mountain Lake
the poems increasing
sought doubt their
captive victors
had which taken
the tournament

goal was traditic frequentbh
sychnx at precipitation
adopts the through-angst
what of no?
thoughtful, o chosen state o
bow-mand
readern respons
mauve myself more apples.

interming th th
cadmium
revenge of the lawnmower
pelteyesfingersthought
song who touches the sky
for
exampl
this
overprinting
of
structure
and desire
simultaneo
was traditic
frequentlh

synchi
baroness less nests

06.23.2016

re nu be a mil
whi ra clear
urinals identi
chosen of o
th fis rose
art was arg
the the the
antechamb
these the new

are nu be a mil
whib ra clear
urinals cidenti
chosen of do
th fis erose
art was farg
the theg the
antechambh
these thei new

re nu be a milj
whi ra cleark
urinals identil

chosen of om
th fisn rose
art was argo
the the thep
antechambq
these ther new

res nu be a mil
whit ra clear
uurinals identi
chosen of ov
th fisw rose
xart was arg
they the the
zantechamb
these the anew

the re nu be a mil
was whi ra clear
fis urinals identi
whi chosen of o
nu th fis rose
nu art was arg
whi the the the
fis antechamb
was these the new

new re nu be a mil
antechamb whi ra clear
the urinals identi
arg chosen of o

rose th fis rose
o art was arg
identi the the the
clear antechamb
mil these the new

same re nu be a mil
weight whi ra clear
urinals same identi
chosen year of o
th fis chosen rose
art was in arg
the the advance the
salient antechamb
these property the new

ame re nu be a mil
weight hi ra clear
urinals same denti
chosen year of
th fis chosen ose
art was n arg
the he advance the
alient antechamb
these roperty the new

same re nu be a mi
weight whi r clear
urinal same identi
chose year of o
th fi chosen rose

art was i arg
the the advanc the
salient antecham
these property th new

re same re nu be a mil
re weight whi ra clear
re urinals same identi
re chosen year of o
re th fis chosen rose
re art was in arg
re the the advance the
re salient antechamb
re these property the new

same nu re nu be a mil
weight nu whi ra clear
urinals nu same identi
chosen nu year of o
th nu fis chosen rose
art nu was in arg
the nu the advance the
salient nu antechamb
these nu property the new

same re be nu be a mil
weight whi be ra clear
urinals same be identi
chosen year be of o
th fis be chosen rose
art was be in arg

the the be advance the
salient antechamb be
these property be the new

ame re nu be a mil
these property b,e
the new we,ight hi
ra clear salient a
ntechamb be urinal
s same denti the t
he be adv,ance the
chosen y,ear of th
fis chosen ose art
was be in arg ar,t
was n arg th fis b
e chosen r,ose the
he advance the ali
ent antechamb chos
en year be of o th
ese roperty the ne
w same re be nu be
a mil weight whi b
e ra clear urinals
same be identiiaiii

same re nu be a mi
same nu re nu be a
mil weight nu wh,i
ra clear these pro
perty th new urina
ls nu same id,enti
chos,en nu year of
o salient antecham
th nu fis chosen r
ose art nu w,as in

arg the the advanc
the the nu the adv
ance the salient n
u antechamb art wa
s i arg these nu p
roperty the new th
fi chosen rose wei
ght whi r clear ur
inal same identi c
hose year of ooooo

06.24.2016

|||||

Brexit—Cameron's Faustian Bargain

By Jack Rasmus

Source: Counterpunch

June 22, 2016

A possible Brexit only exists today because UK prime minister, David Cameron, and his conservative party injected it as a political issue in the 2015 UK national elections. Cameron hoped to appeal to British voters in the parliamentary election held last May 2015 by offering, if he were elected, to hold a referendum vote—a simple ‘yes’ or ‘no’—on whether Britain should remain in the EU.

Cameron struck what might be therefore called a ‘Faustian’ bargain with UK voters. In classic literature, Faust was a professor who made a deal with the devil for something he could not otherwise obtain himself without the devil’s help. The devil gave him his wish, but demanded his soul in payment. Cameron believed he could turn the growing discontent into votes for himself in May 2015, and thereafter control the consequences of a referendum vote once elected. He got his election victory in 2015; the devil granted his wish. But he now faces the consequences; now he has to pay up. The devil on June 23rd may now demand Cameron’s political soul.

After his election in May 2015, Cameron issued a set of impossible demands to the EU for keeping Britain in the union. They included a four year wait for immigrants already in the UK before becoming eligible for UK benefits, including healthcare, and even if they already were in the UK and had a UK job; limits on how many immigrants could come from eastern European countries and how fast they could enter Britain; a formal revision of the Free Trade treaty itself; the right of the British parliament to pass legislation that would veto EU provisions; plus other preferential trade treatment for British businesses at the expense of other EU businesses.

These proposals are non-starters. They would mean all the other 29 EU member countries would have to unanimously revise the Treaty, and thus cede to Britain various economic benefits. And there's no way the 29 other EU states can or will ever agree to do so. All it takes is one eastern European state to veto such proposed EU treaty changes and Cameron's proposals are DOA—dead on arrival.

|||||

process occur
occuricon
conhold wou vote
economy response
dollarrose China
for wars with
feathered marks

the consequent oil morals
nearly decline investmeat
investmint investmeant
financix lendl approaching
would emerginm
at generat that

parliamenk doe dust
little verbs
dead on albatross
such on canopener
cede to beef

meat on the business
precipice
tloughght
theyx howling healing
immirf demanda
soul noun deranged
faces the elected self

belie help the UK
parliameans
camera radio new
fire clarity
concessi occur
the shoes
avoid wanting thereafter
for a toe in the tooth
is worth two in the teeth

not likely
to hat
of no convinced

ministreug fear
of inflacktion
recove ofeeu
have unemplox
one neo element
easy for a
smattering
of grease
econome their
beaten fur bats
on the wrong
volume to
acknowledge

if that unable or unem
authorities
imag-we
institutionally are
mirrors/motors
chang-has
topic a mess o the problems

policies incoming
incombing
uncombforktable
uncombforkable
uncombforable
uncomforable
uncomfortable
international imperialist eyeholes
nor the open
eurozone to enforce

they holidays soap
the sea
remebers a front it
before soaks
the north atlantic sestina buttress
dawn havens solida
who want a
crown of hashbrowns
appalling these
rather unlike
the banner of Greece
enormous leaves taking placard
this terminal Brexit hissing
avocados to
defenestrate

on f stat w during
dusting reassurance
the rubble observ

reactix-le
agair without
bureaucracy overcast
will coat the
whole who wounds
suggestic
in its hands
the people's orange
starfish crisis
destroys pacts picts
throught the
impact
on decisth
while wanted the
cautious tones of
dawn, to solve and
defend our livelihoods

match with the special
political special
all th therapy made
th neoliberal once

politicath th
European Uniox
astonishing with
outlet fur

beyond may be the
vagrant wrench th
fragrant bench th
cross seven already
lunch-dragon
vote by patterns
renewed
dictates the
actual edge

this vacuum cleaner
than infrathin
cross
roads
borders xenophobic

seize the deficit
is it the ear-league
solo-weld
dawn to refuse the soap

the garbage can
beaten sea
their panic throttles
disintegration

driving on the open road
foaming shock absorbers
mathematically current probabilities
themselves an engine
of departure
collapsing the tackle-box
slide into the saxophone
zone tuned to contiguous E

Apollinaire written in
the verbs of Amsterdam
the germs are here,
in the yogurt

transmits that at cat,
of what, the dirt is
here and on another
page. which turned
up the volume and
turned away from
proper rules

who did
before take-off
like Laforgue
intersections
in the whole-poem

sang in a glance of teas
the red garden muscles of the sea

dire dancing enters the gossamer
magick ants
troutsoul volatile pihis
the long collanders of the horizon

here around them
rid of them
burdens belong
where constellations
are sufficient

limits must be the road
of miracles in the
open poem

well-lost
highway
voice stopping
in the
leftlight
surfaces

envelope husks
nourish
the vacant currents

the seas are swift and long.
depart these lavish circles.

sustenance. universe. globe,
governments - souls,
road, you, hearts,
go,
through, orchard-farming
elegant particles,
it, any,
you, you, distant, it,
journeys, to

hand! law. pulpit! teacher!
workshop! unwritten,
well - us!
diet, rebellion, necessary.

what, well - yourself?
succeeded?
countermanded. wars!

shock, however, together,
will, down, dire,
Brussels). (whose

(portraying
government, anti-
periphery), (busily
(whose institutions.
others, sidekicks,
xenophobic, parties,
speed. today, referendum.